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CEDRIC W. LEMONT

PIANIST, teacher and composer, CEDRIC W. LEMONT is one of the reasons for the theory that the centre of culture, in the United States, has the centre of current, in the context state, has shifted westward to the windy city of Chicago. Mr. Lemont's noted journalistic activity, his success as one of the leading teachers in Illinois, and his fine flair for musical composition have given him his

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A. W. LANSING

W. LANSING was born in Cohoes, New York, in 1864. After graduating from Wil-liams College he became an organist, and in this profession his standing has for many years been

excellent,
Practically all of his organ positions have been in
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has also directed several choral societies in that city.
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MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JASES FRANCIS GOOKE ASSISTANT Editor, EDWARD ELLSWORTH HIPSHER

AUGUST, 1927 Entrered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1927, by Theodore Present Co., for U. S. A. and Great Britain Princed in the United States of America

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 15th of the second month preceding date of issue to insure iasertion in the following issue.

THEODORE PRESSER CO., Publishers, 1712 Chestnut Street, Philadelphia, Pa.

The World of Music



A Beethoven Memorial A neethever Memorial Program and any of the Company of the Company

New York will have this summer as their leaders: Frederick Stock, Willem Hoogstraten and Pierre Monteux.

The Hach Cantain Club of New York has been organized with Albert Stoesael at conductor. It is affiliated at the similar section of the second of the second

the "Beggar's Opern" is to be celebrated by a specially organized English company which will tour the United States next season.



A ra old Schönberg.

A ra old Schönberg.

Pan I Hindemith and

Hindemith

A "Radio University" will be practically established, since Watter Damrosch has accepted the post of Musical Counsel of the National Broadcasting Company and has announced a series of lecture-concerts with the programs classified to suit the needs of elementary schools, high schools and colleges.

A Jazz Questionnaire, sent by the Dethermatic of Agricultur, which is a property of the country, disclosed an almost parts of the
country, disclosed an almost parts of the
country of the cold-time songs and
co

Masic as a Recreation, as well as an The Levisohn Stadium Concerts of The Levisohn Stadium Concerts of the Concerts

School Credits for outside music study has been adopted in Florida. A movement a munched for standardized credits of this lature throughout the South.

The Music Instructors of the United States now number 256,000; and it is estimated that these in a year give no less than 250,000,000 lessons.

The Swedish Choral Club of Chicago, with Edgar Nolson as conductor, sailed on June 14, for an extended tour of Scandinavia.

Memericae of Ambroise Thomas'
Life were displayed in the Open-Condique
of Paris, who, at the end of June, his
"Mignon bad its sixteen-hundredth performance in that theater, where it had its world
premiere in 1866.

Dame Nellie Melha is reported to have a mounted ber lateration to proceed to have a mounted ber lateration to proceed to have a mounted ber lateration to proceed to have a self-thicky are at Council Bluffs, lown, when the process of the self-thicky are at the self-thicky and the self-thicky are at the self-thicky are at the self-thicky are at the self-thicky are at the self-thicky and the self-thicky are at th

The Chicago Civic Opera Company is to be placed show fained uncertainty of the company is to be placed show fained uncertainty of the company is to be placed show fained uncertainty of the company is to be placed show fained uncertainty of the company is to be placed show fained to the company is to be placed show fained to the company is to be placed to the possible response to the possible r

It is the constant ambition of the editors and publishers of

the "Etude" to make each issue of the journal worth many

times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find a better two-

The First Set of Tympani ever seen in America was brought by the Moravians to their settlement at Bethlebem, Pennsylvania, in 1750. Odd of design, they still are used and have a beautiful tone.

and have a beautiful tone.

The Chicago Bashness Men's Orchestra gave its first public concert on Morth and the state of the state of the lands symbology Crebestra. One of the leading critics of the city mantioned that "Their programs of the city mantioned that "Their programs" of the city mantioned that "Their programs" of the city mantioned that the state of the city mantioned that the state of the city mantioned and development of the mulecil matter."

Korngold's "Snowman." a pantomime-ballet, had its American première ou May 21st, by the Opéra Intime of Scattle, Wash-ington, under the direction of Karl Krueger, conductor of the Seattle Symphony Orchestra.

The Hoyal Conservatory of Music at Naples recently celebrated its centenary with a unuseal festival under the leadership of Signor Francesco Cilea, the eminent composer.



Aroused such control seasons conserve sense the control of the con

Germany's "First Congress for School Music" was held in Berlin, from May 7th to 9th. The use of the sound re-producing machine, the interesting of the very youngest children, and the preparing of teachers of music for the schools, were among the topics considered.

among the topics commarked.

The Associated Mark Teachers
League, have provided, all we will be a common and a commarked of the commarked of the commarked of the relief of needy made techners and is contemplating the construction of a building which will be of the commarked of



Hamilton C. Macelon-gall. after a period of twenty-seven years of services of the control of the

(Continued on page 625)

THE SHERWOOD MUSIC SCHOOL offers you unusual facilities for converting your talent into professional ability; and further, for converting your ability into income. Outstanding among the advantages enjoyed by Sherwood students are:

A faculty of one hundred fifty teachers, including many artists of national and international reputation, providing instruction which is thorough, modern, and imbued with the spirit of artistry. (A few of the artist instructors of the Sher-wood Music School are pictured below.)

Frequent public appearances for all students. Advanced students of the Sherwood Music School annually give one hundred fifty recitals in the Sher-wood Recital Hall. In addition, many concerts are given each year by Sherwood orchestral and choral organizations, in the largest concert auditoriums of Chicago, soloists for these programs being chosen from the advanced students.

Access to the concerts which may be heard only in a large musical center. The pro cession of concert celebrities appear-

ing in recital in Chicago is endless. The Chicago Symphony Orchestra gives one hundred thirty-one Chicago concerts, and the Chicago Civic Opera, one hundred operatic performances, each year. Assurance of an opening, as soon as quali-

fied. It is a part of the service of the Sherwood Music School to provide openings for those it trains for the various music-professional fields: concertizing, teaching, Public School Music supervising, theater and church organ playing, orchestra conducting and playing, and paid radio engagements.

THEATER ORGAN

The Theater Organ Instructor of the Sherwood Music School is Mildred Fitzpatrick, known as one of the most successful and highly paid theater organists in the country. Equipment of the Theater Organ Department includes four-manual theater organs with a tremendous range of stops and

effects; and screen, with projecting machine and films. The Sherwood MusicSchool hastrained MusicSchool hastrained and placed a large number of theater organists in positions with salaries of \$75.00 a week and upward.

DRAMATIC ART

A comprehensive, two-year course provides training for teaching, or for any phase of dramatic public performance. A special course is offered in Storytelling and Playground Super-



THE ETUDE

For those qualified to teach, and wishing to pursue advanced studies at the same time

THERE are now thirty-four Neighborhood Branches of the Sherwood Music School in Chicago and suburbs, with others in process of establishment. More than five thousand Junior pupils are taught in these Branches. About three hundred new pupils are added to these Branches, every month.

These additions give rise to an abundance of positions for advanced students and teachers who wish to teach, and at the same time study with our artist teachers. More than one hundred are now holding such positions.

Upon receipt of a letter stating your previous training and experience, Mrs. . S. Fram, Assistant Secretary of the Sherwood Music School, will gladly correspond with you, telling you definitely just how you can secure an appointment to our Junior Depart-

ment Faculty.

PUBLIC SCHOOL MUSIC

Fully accredited courses are offered under artist instructors, leading to the Public School Music Teacher's Certificate, Supervisor's Diploma, and the degree, Bachelor

courses are outlined to meet ments, and include academic. college credit subjects. Our Public School Music students have the advantage of the musical atmosphere which may be found only in a large con-servatory. They qualify for the most responsible positions, because of the superior musical training which they receive.

ORCHESTRA CONDUCT-ING AND PLAYING

High-salaried positions are constantly open for conductors of, and players in, theater, ball-room, radio and symphony orchestras. Besides the best training, experience in both phases of orchestra work is available in connection with the Sherwood Symphony Orchestra.

DORMITORY

A dormitory for women students is maintained in a quiet, residential heighborhood, within twenty minutes' ride of the School. The rates for dormitory residence are moderate.

TUITION RATES

The tuition rates of the Sherwood Music School are low enough to bring the advantages of Sherwood training within the reach of all students.

AUGUST, 1927

Single Copies 25 Cents

VOL. XLV, No. 8

Ne Plus Ultra

In 1807, or thereabout, a German composer named Woelfl wrote a Sonata in the Key of F, giving it the name "Ne plus Ultra," because the optimistic but short-sighted creator assumed that never again in the history of the art would such a difficult pianoforte composition be written. The following year the gauntlet was taken up by the Bohemian composer, J. L. Dussck. His publishers issued a sonata called "Plus Ultra," dedicated to "Ne Plus Ultra." Alas, for the makers of the superlatively difficult composition, there was born at Raiding, Hungary, an infant named Liszt Ferencz, otherwise known as Franz Liszt, who was to make the trifles of Woelfl and Dussek scenı like child's play. In fact virtuosi of the present day concede that in all probability nothing has ever been written that is more difficult to play than the Liszt arrangement of Don Giovanni, unless it be The Lark of Balakirew.

The real musical interest of the world is not in the compositions of the "Ne Plus Ultra" type. Some of the showiest musical compositions have the least musical worth. We recall Mark Twain's famous witticism, on being told by a fair young player, "Dear Mr. Twain, you have no idea how difficult this piece is !"-"I wish that it were impossible;" and we are made to echo the same wish, after we have heard some works demanding towering technic and correspondingly little beauty.

The really distinguished players find the highest degree of difficulty in playing the simple things, such as the Mozart Sonatas and the simpler Schumann pieces. The difficulties in making a simple composition a masterpiece of tone-coloring at the keyboard are far greater than those of the flashy piece in which deficiencies in musicianship are smothered under an avalanche of arpeggios and cadenzas.

Good Enough

WHEN your editor was studying musical composition in Germany, years ago, there happened to be a "piano famine" in town. Great numbers of students had rented all the good pianos. Finally, after much searching, a piano was discovered in a dcaler's warerooms-and such a piano! It was huge in size; we had never seen a larger piano. The dealer told us that it had once been used by Richard Wagner himself in training choruses in the local opera house. It looked old enough to have been used by Haydn or Mozart. The keys all worked, nevertheless, and the strings gave forth tinny little sounds.

Finally the dealer concluded that the piano was worth at least a rental fee of seventy-five cents a month-a charge which later proved exorbitant. We hired the piano, and it was carried three miles over town on a hand-truck, by two movers, and then up three flights of stone steps. They received as a trinkgeld one mark. Half this amount, or twelve cents, would have been the right fee, the dealer assured us later; but the editor was afraid that he might be arrested by the Society for Prevention of Cruelty to Piano Movers.

After a month of effort your editor became very much disgusted with his progress. A visit from the Herr Professor brought down storms of wrath. No one could accomplish anything with such a piano, and orders were given to do the work at the Musik-Schule. Mind you, the editor was not specializing in piano study at the time, but in musical composition. "But, yes," said the Herr Professor, "a good piano is just as necessary

in composition study as in piano study." "Every note you strike is graven on your musical being." "If you go on striking note after note out of tune, you will soon find yourself out of

Your piano cannot be too good.

Shopping for Pianos

During the past year we have had a great deal to say about buying new pianos. We have done this because we have been convinced that it is most important that the piano equipment of the country should be kept in the finest shape

We do not sell pianos but we do circulate in The ETUDE in a field in which the piano plays an all important part. We are therefore directly concerned in having our readers get as much as possible from the art and we know that this can not be done with broken down, antiquated or dilapidated equip-

In shopping for a new piano the average buyer has to depend upon three things:

- 1 The reputation of the manufacturer for producing a piano of substantial, durable manufacture and artistic possibilities.
- 2 The reputation of the local dealer for standing behind the product he represents.
- 3 The advice of the experienced teacher of music acquainted with the "value" represented in various instruments.

With these bases of judgment the piano buyer is not likely to make the serious mistake of investing a great deal of good money in a worthless instrument.

When I Read Homer

"WHEN I read Homer I look at myself to see if I am not twenty feet in height," said Michael Angelo.

We often think that great music has a corresponding effect upon its hearers. Who can hear the thrilling Beethoven "Fifth Symphony," the Chopin Sonatas, the Brahms "First Symphony," the Verdi "Requiem," without experiencing that peculiar sensation of being exalted to spiritual and even physical altitudes, which rarely seems to come through any other source.

The stirring strains of a fine band have a similar psychological effect. Watch a crowd of Americans as they listen to a body of skilled players marching down the street to the music of Sousa's "Stars and Stripes Forever," "Semper Fidelis," or his recent march triumph, "Power and Glory." Watch them throw back their shoulders. Watch the rich red blood come to their cheeks. Watch their chests expand. Life has a new purpose, a new vision. The sense of integrity, of patriotism, of valor, of honor is exalted. They actually seem to grow taller, happier, stronger, more alert, and in every way finer

We know from interminable demonstrations by psychologists and educators that music properly studied makes for better citizenship. That is one of the reasons why The ETUDE MUSIC MAGAZINE has circulated over twenty-five million times its forceful slogan,

MUSIC STUDY EXALTS LIFE

August is the Planting Time in the Educational World. Plans Made, Music Selected, Advertising Mailed-These seeds, planted now, bring the Active Teacher a bountiful Harvest of Success.



























YOUR REQUEST FOR CATALOG AS BELOW

Fine Arts Building . 410 So. Michigan Avenue CHICAGO, ILLINOIS

How to Get More Pupils During the Coming Season

DURING the first week of last January, we saw an interesting note in one of the daily papers, which read something like this: "A large consignment of Christmas tree ornaments arrived yesterday on the steamer from Rotterdam."

Christmas was twelve months away, but the Christmas tree ornaments were already arriving.

In every sensibly conducted business, plans are made months and months ahead, to take care of the "season" at the proper time. Just as this letter is being written, the ateliers and the couturieres in Paris-Worth, Paquin and others-are doubtless all done with the designs for the summer dresses of 1928.

The music teacher too often puts off plans until the very last moment. It has been our sincere and earnest desire to help music teachers in every practical way. We have racked our brains to do this. When the Editor was a music teacher in New York City, he found that by proper announcements sufficiently in advance, large classes could be maintained with ease. Therefore, last spring, he wrote an open letter to parents, which music teachers already have used by the thousand.

The plan is simply this:

We had printed, in typewriter style, on very fine paper, the following letter. We arranged to provide envelopes to match the paper. We arranged to print the teacher's name at the top of each letter. The cost of this, if the teacher did it individually, would be about \$16.00 or \$17.00 for the first hundred letters, even if the teacher had the initiative to do this and had the experience and ability to write the letter.

We agreed to sell the letter (which we call the "Teacher to Parent Letter") to teachers, at a nominal rate of \$2.00 per hundred for the first hundred, and at correspondingly less prices for increased quantities. The teachers receive their letters, sign their names at the end and send them out. They were so successful that re-orders came in volume, and teachers who tried the plan "went wild" over its success.

Unless a teacher has a method of advertising that is superior to this, we feel that these letters afford a remarkable opportunity that should be used. They should be sent to the old patrons as well as the new. We shall probably get out more letters.

Here is the letter:

On the whole, there have developed with new type many wholescome hemefits which, if offset with dangerous temptations, may ult in a new and better race of Americans.

The temptations, nevertheless, which have one with redical chadges in our laws, our astoms, our dress, our namesants, and our assor of transit, have in sharp cases been the suce of ruining the chief assets of American

This letter is framkly designed to bring to your attention the unusual advantages of the study of music in Stabilizing with expanding the minds and characters of children, of young see and essen, and of the same time, its value in

The late Dr. Charles E. Eliot, former president of Narvard University, was a most enthesiastic protagonist for music claiming that "Nusic to the best Eind trainer of the

commission over the value of multiple varieties and varieties over the value of multiple varieties. The varieties of the value of the varieties of the varietie

- Lintensifies the powers of Commentation Promotes Accuracy 3 Correlantes Mind, Muscles and Serves 6 Develops the Memory 6 Develops the Memory 9 Showardses Self-Expression

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Decoase of enlightened American parants have come to lesk upon mosts estudy for their cultivas merely as an external nig account of the cultivas and the cultivas and the cultivas and extend family prios giving the cultivas measurements of culture and reflected; but on uncomprasted opportunity is effort them a training - mental extension of the cultivas and reflected opportunity is effort them a training - mental extension of the cultivas and reflect and the cultivas and reflect and the cultivas and the cultivas



The Home-centered Family, inspired by the delights of Good Books, Good Maguzines, Good Art, Good Music High Ideals Whole. some Morals and Spiritual Unity, fosters no criminals.



Such a home enriches the world with the manhood and womanhood it produces. It is the opportunity of every music teacher to promote the interest of such homes.

THE ETUDE

Page 565

Technic and Beauty in Piano Playing

An Interview with the Famous Brazilian Pianist

GUIOMAR NOVAES

Prepared by Jacob Eisenberg

first made known to this country in 1916, is Brazilian by birth, having been born on February 28, 1895, in ferelli, that she gave her first recital as the ninth child in a family of sev-making frequent public appearances. ing her seventeenth year. Numerous most inspired of the pianists of our

our usposes would include the separated of our development period to the imager which his wrists are practically aways ample opportunity to dwell sufficiently upon and broader field of activity—that of aceach of the many very important features, quiring interpretative ability of consum- and fingers held quite closely to the keys the thorough mastery of which is absolute- mate artistry. this in mind, it would be better to choose some definite problem for discussion, to ly essential to a successful career. Bearing of technic and beauty in piano playing.

with trifling consideration, in their efforts pose is explained. to master their chosen instruments. They think only in terms of esthetic beauty and doing is the result of images which, through loveliness of design. While an accomdiscover, technical mastery diminishes in importance as his technical capabilities inopposite course and continues in ever-in- definiteness or clarity. creasing importance. This separation of

The Captain's Men

"A CAPTAIN commanding a company of soldiers may be the most brilliant soldier in history, whose knowledge of military tactics may be infinite and who may be a genius in overcoming unexpected difficulties. Yet, if that captain were placed in command of a company of raw recruits who were unable to translate his commands into well executed action, his brilliancy would be of no avail. In giving full consideration to this truth it must be remembered also that a well trained and perfectly drilled company will produce varying results in direct propor-tion to the brilliancy of the various commanding officers.

"What is true in this example is equally true in the mastery of the piano. It is only after one has complete control over his playing apparatus and his technical facilities are equal to any desired demands that may be made upon them that he can relegate his muscular activity to his subconscious mind and devote his entire thoughts to an intellectual and inspired reading of the composition. The accomplishment of this purpose is really the greatest concern to the aspiring pianist. One cannot expect the execution of a composition to be with consummate skill and superb artistry and share his inspired thought with the fear of breaking down technically.

"Since the mastery of the technics of piano playing is of first importance in the early stages of one's development, let us see how we can acquire such mastery with

such rapid strides under the guidance Paris Conservatoire, where upon came to America and gave her first of the wonderful master, Luigi Chiaf-graduation, she won the first prize. recital in Acolian Hall. She was at ferelli, that she gave her first recital Mme. Novaes was thus ready for once hailed as the successor of the

She studied with Chiafferelli until engagements followed in England, time.

the entire field with so little time at enabled to devote by far the greater part normal and natural position at the piano, in our disposal would mean to be deprived of of our development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which his wrists are related by the development period to the larger which have been also as a second period of the development period to the larger which have been also as a second period by the development period to the larger which have been also as a second period by the development period to the larger which have been also as a second period by the development period to the larger which have been also as a second period by the development period to the larger which have been also as a second period by the development period to the larger which have been also as a second period by the development p

Slow Study

dwell in complete detail upon that problem slow practice should be added the quality and to be specific in my suggestions. And, of firmness mixed in happy proportions with this in mind, perhaps no other theme with relaxation. Too much firmness in is of more practical value than the study one's performance will cause stiffness, while too much relaxation will cause a any pressing or squeezing of the keys after the tone has been sounded. A great fault "Though proper muscular activity is of flabby, slovenly and ambitionless performdecided importance to an artistic perform- ance. The importance of firm practice ance, many students seem to put it aside becomes very evident, when its true pur-

"What we learn or become capable of plished artist, who possesses the necessary our mental states that they become part technical facilities may take such an at- of our muscular activity and grow into titude, the aspiring student must give habits. Slow practice permits these imtechnic or the mechanical mastery of his ages to impress themselves with a greater instrument' a maximum of consideration, completeness of detail; while firmness in hastily or slovenly impressed images create erease, while esthetic mastery takes the blurred and hazy impressions lacking in

Firm, Decisive Action

ticing, then, is of first importance to an efficient mastery of, the piano. To employ depressed, transfer that energy immediately

when but nine years of age, thereafter the concert stage when she was enter- late Teresa Carreño and as one of the

work of a concert plantik. To cover space of time, in order that we may be lar activity, the student should maintain a desired key and hold it in readiness there. and the elbows away from the body, while and power. the arms hang with perfect freedom from the shoulders. This position enables him to raise his fingers quite high above the keys with a minimum expenditure of energy. Then with a quiet hand and the fingers moving from the knuckles, he should depress each key with a decisive downward stroke of the finger, avoiding

certainty in finger movements. "Under careful scrutiny, one will often notice a quivering motion in the finger action, which is followed by a pressing or squeezing of the kcy after it has been depressed; this gives the impression of one wondering whether or not one will depress the proper key and, when it is found, of holding on to it as one holds on to dcar practice impresses those images in well- life. Once the tone has been sounded, especially during the early period of his practice impresses those images in well. Here, Once the tone has been something student will defined forms that make for surresses and waste no energy by keight between the discover, technical mastery diminishes in certainty in action. On the other hand, pressed by force; but instead of this, end-discover, technical mastery diminishes in from rising until the proper time for it

discovered in many students is that of un-

"There is yet another point to be remembered in depressing keys. The perthe problem of mastering the plano into two spheres reminds me of a company of

A FIRM and decisive muscular active formers energy solution conserved and expension of the property of the pr former's energy should be conserved and

Guiomar Novaes (pronounced Gee-Mme. Novaes began to play the thirteen years of age, when the Germany Italy and Switzerland, and o-mar No-wyes), whose genius was plane when six years old. She made Brazilian government sent her to the in 1916, upon advice of friends, she

THERE ARE MANY sides to the the least possible effort and in the shortest properly this efficacious manner of muscuto the finger which is to depress the next robs the finger, which is to sound the next given note, of its proper share of strength

Getting Results

HIS FORM of practicing is bene-I ficial in many ways. It develops muscular activity and enhances one's power of endurance. It enables the performer to store up a generous supply of nervous energy upon which he can draw when nceded. After a period of firm practicing, that which would ordinarily be a strenuous performance makes only slight demands upon him. Aside from these advantages, firm manner of practicing and a decisive muscular activity create stronger images upon his mind and make the development of playing habits a simplified matter. Once muscular activity has been reduced to habit, the mental activity is freed entirely to cope with the interpretation of the composition.

"There is yet another very important benefit derived from firm and decisive muscular activity. When one plays a composition with the idea of always performing it as if he were appearing before an audience, he will find himself losing the true perspective of the composition. Firm and decisive practicing clears the mental cobwebs from the picture and enables the performer to see the cold outline of a composition as well as its true design and characteristics, around which he may weave his interpretative ideas created through his talent or genius. This in turn s assisted by his intellect and understanding of the dictates of the composer, his

moods, emotions and temperament. "As I said in the beginning, mechanical mastery is only a means to the end. When technical proficiency is attained the pianist should forget all about the mechanics, as a thing which does not exist, and give his whole mind to the interpretation of the composition. However, he should repeat the outlined procedure whenever he experiences any technical difficulty.

Instruments Compared

So MANY PEOPLE say that on the piano the tone is already made, whereas the singer or the violinist must make his tone, and consequently their art is the greater and the more difficult of attainment with consummate finish. On the contrary, nothing can be further from the truth. Who has not heard horrid, harsh or vulgar tones produced by some pianists, while under the touch of great artists the same keys will produce the loveliest of singing tones? The pianist must create a beautiful tone upon his first attempt, or all is lost. In that the violinist and singer really have an advantage over

"If they feel themselves producing a tone of inferior quality they can improve upon it even after it has begun to be sounded. This, of course, the pianist cannot



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do. His preparation for the depression dependent thought and a frank expresof each key must be just as perfect as that sion of opinion. Timidity, on the other of any instrumentalist or singer and the hand, will only retard his progress. actual sounding of the tone must be finely regulated or the resultant tone will be of "My Musical Ambitions," may be started inferior quality with no further chance of at the first of each term. The date of improving upon it. One often hears that the term may be marked, and one paper the violinist has no way of first seeing allotted to each lesson, and tabulated for the notes he is going to sound nor has the title of item, remarks (the student's or the singer, while the pianist has them all teacher's) and marks gained out of ten. marked out for him. Well who ever The number of items may vary according heard of a planist looking for each key to individual ambitions, but each must musical thinking power of a companists. come from the conductor instead of standbefore he strikes it? The fingers are stand on its own merits. It is well to a planist into the ranks of accompanists. much quicker than the eyes. If the eye avoid having too many items, though It is a case very very often, of not being ing to play of his own accord and expecthad to find each key before a finger de-variety is good. An imaginary example capable, through mental and physical in- ing the conductor to "fall in" with his bear pressed it the pianist would make a sorry may illustrate my meaning better. sight and a helpless performance

The pianist must develop a sense of space, feel the distances between keys, and No. be able to change the position of the 1. Independent finger hand and the placines of all the fingers besides moving the hands from one key > position to another. All this must be 3 done without any thought or doubts as to whether the proper keys will be depressed On the contrary, every change of hand or 4. Playing (title) key position must be made with absolute decision and certainty of the fingers com- 5. Playing (title) ing in contact with the desired keys, and with the proper degree of power, which 6 he is sure will create a tone of the dehe is sure will create a tone or the western duality as well as the necessary and the end of the term a reckoning may quantity. For he cannot change it once the made of the percentage of marks gained ple would realize this, and the fact, too, that it is no easy matter to produce a beautiful singing touch that there is so much variety of tone that a pianist can get out of the instrument.

"No other instrument can compare with the piano. Why, it is just as if you had the 'cello, the violin and the voice, all acting coordinately, right in the harmonies of the piano. If I want to think in musical conversation. I hear them all. They are my Dramatis Personae; for when I play I am always trying to make a drama or comedy with dialogue or monologue, as the case may be. When I appear before an audience, I may be vaguely conscious of the many faces before me, but the moment I begin to play, I lose myself entirely in my music,

Self-Test Questions on Mme. Novaes' Article

1. What value has muscular activity in piano playing?

2. How does slow study help? 3. How may a firm, decisive action of

the fingers be acquired? 4. Name important benefits derived from

decisive muscular activity. 5. Compare the method of tone-regula-

tion on the piano and other instruments.

Aim and Achievement

By E. Constance Ward

ACHIEVEMENT presupposes the existence of a definite aim, an aim influenced pri- in the arm or hand and that the elbow is marily by desire and controlled by the near the side. student's judicious estimation of his castudent's juuicious extination of his powers curved position with a certain amount of The Caller: "Is this piano yours?"

accomplishments, and the failures of the past term will aid the student in his onward march. By it he may fix the goal of his next term's work, gauging the progress shown along the same lines in the previous term. There is no cause for reproach when the purpose is not achieved, provided he has done his best. A true artist is never discouraged, but always on the upward climb, discovering new fields developing the muscular activity in the fifth

and confidant in regard to the best method each finger on two adjoining keys. Thus: to adopt, the student should start with a purpose of his own and a determination to succeed therein. He will find that his to succeed underlying the will encourage and appreciate inThumb taps C natural, then B natural. me about the little dipper?"

AMBITIONS SPRING TERM Title Remarks Marks

action. Phrasing well.

Recognizing dences and modulawithout any errors.

sonata up to speed. Memorizing

for each item, allowing seventy-five per cent, and over to count as success. If the same list of items is kept for two terms, any item which has gained success in both might be left out of the third term and a new one put in its place. they have accumulated sufficiently to make efforts. Few soloists of any kind have not follow" in their highest degree a separate list in themselves, these successful items may be re-employed to test the student's retentive faculty. The student should always make up his own lists from the knowledge of his weakest points.

Position at the Keyboard

By L. D. Hopkins

The height of the piano stool or chair should be adjusted so as to permit a parallel line from the fingertips to the elbow-joints when the hands are in correct post-joints when the hands are in correct post-joints when the hands are in correct post-joint to the property of the property should be adjusted so as to permit a parallel line from the fingertins to the elbowjoints when the hands are in correct position and the fingertips resting on the tops of the keys

the chest high. Much depends upon this, members of the family dreaded. for if the shoulders are drooped and the body in a tense, cramped position, it is learn to play, if he would, Grandma de- the time aloud for himself.

from the keyboard so that, with the hands a matter of faulty practice due to unter disin position upon the keys, the arms can be crossed in front of the body without

Take great care that there is no tension

The fingers must be trained to keen a pablities. An exaggeration of his powers curved position with a section state of the position of the position of the position with a section state of the position of the posi

The Perfect Twenty-Four

By Rena L Carver

THE children like to call this little exer- good old saint. "That's 'why you're here." howling success." cise the perfect twenty-four. It aids in developing the muscular acting in the fore his correspondence remaining to this endeavor.

Though the teacher may be his councillor knuckle high on G and tap four times with day consists of comparatively few letters.

"How do you like the show. Gabe?"

Third inger taps E natural, then E flat.

Mistakes Accompanists Make

By Edward A. Fuhrmann

dolence, of putting a real interpretative This is a condition particularly noticeable dotence, or putting a rear interpretative soul into the playing. In other words, such in the average church where voluntary

than themselves do the thinking. accompanist need not think? On the con- lowed the guidance of another

an ingenious thinker.

That planists and organists who are not at some time come to the positive conclu-That planists and organists who are not more than ordinarily successful as soloists sion that a large number of accompanists in their respective fields aspire to assume think the word "accompany" means in their respective fields aspire to assume the role of accompanists is an obvious cirthe role of accompanists is an obvious cir-cumstance to anyone engaged in musical cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus account or chorus singing cumstance to anyone engaged in musical early true with a cool or chorus account or chorus account

soul into the playing. In other words, such in the archage chief where voluntary paid choirmaster and organist often sup-In this line of reasoning lurks a grave ported by a paid solo quartet. The reerror. The successful accompanist must ductor, not the organist, should establish think for himself to the fullest extent of the tempo and maintain it according to his his mentality. He must be familiar with beat instead of following the organist all all types and styles of music from the pure through the selection. This would elimnovelty song (ofttimes bordering on "jazz") inate the excruciating and none-too-rare to the works of Bach, Beethoven, Chopin, occurrences of an organist starting too Brahms, Wolf, Grieg, and the best of mod- soon, ignoring a period of silence, ending ern compositions. His repertoire must be before or after the conduct or has given a comprehensive one; and even so he is the sign for release and generally keepoften called upon to accompany a totally ing his eyes glued to the printed page and strange soloist on selections never played playing under the impression that he might by him before. Can it then be said that an be termed a musical amanueus if he fol-

trary, he must possess the quality of being It is a very difficult thing for two musical hearts to beat as one, two musical Yet some accompanists think entirely too minds to think as one, two emotional urges much of their own rendition and not to "emote" as one. Therefore it behooves enough of that of the soloist-a course those aspiring to reach the good of the acwhich establishes a somewhat frigorific companist to extend every effort toward After a certain lapse of time, or when breach between the soloist and accompanist's being an exemplification of the words "to

Interesting the Boy in Practicing

By C. E. Cornwell Longyear

body in a tense, cramped position, it is sound to pust, it he would, Gradulla de the time another numbers, cided to be at hand for his practice period. It was hard to conduct the first several

JACK was twelve years of age and an regard of the notes and signs. Day after orphan. Besides this he was mentally slow day Jack was making mistake and repeatand not especially interested in music. He ing them without regard for anything ex-

laminy and less from the soys of the part most faithfully but one could see plained to him. That one particular past at once that the boy was not trying to sage was repeated correctly seeral times. Hold the hody and shoulders erect and learn. The practice hour was one that all Then the boy began at the beginning of the piece and played as far as he could go But since the teacher said that Jack could without a mistake of any kind, counting

every morning for a week and find out practice periods but, after a time, improve-This does not mean, however, that there where lay the difficulty. After listening ment and interest were noticeable, and this does not finding flowered, that there is a should be any tightness. Sit far enough through the first hour she saw that it was finally Jack learned how to practice to get

Musical Smiles

By I. H. Motes

The state of the state of

A Celestial Wit

"But," protested the new arrival as St. Peter handed him a golden trumpet, "I cart play this instrument. I never practiced while I was down on the earth."

Once and she hasn't spoken to me since. "What did you say?" ticed while I was down on the earth."
"Of course you didn't," chuckled the

Schubert despised letter writing. There

She Knew

Third inger taps E natural, then E nat.

Second finger taps D natural, then D flat. Iarly called the big disper. Who can tell "Well," was the reply, "if I wasn't sittin" me about the little dispers? Teacher: "Now, Ursa Major is popu- was asked.

A Compliment Gone Wrong

"I COMPLIMENTED Phyllis on her voice

"I just told her I thought she was a

a village loafer who had dropped in at a

down I'd feel like I was wastin' time."

All About The Slur

Its Fifteen Uses in Music

By CLEMENT ANTROBUS HARRIS

Has the reader ever considered how Ex.4 many blanks would be left in modern music if all the slurs—by which is meant 8 0 0 10 0 (0 more) 0 curved lines, long and short, horizontal, right left oblique, and perpendicular-were removed? The writer can recall three in music generally; two in vocal music; four in in- grace-notes with their principal note. This strumental music; three peculiar to a cer- is the smallest form in which the slur is

tain group of instruments, one to each of found-so minute, indeed, as to have other groups and one to the organ escaped inclusion, so far as I can discover, which appears to be the only instrument in any text-book or dictionary! Yet it is using the slur in a manner peculiar to one of the commonest applications of the quite possibly the reader may be able to mis-applied. add to it-especially if he is acquainted The majority of grace-notes need no

Bennett proposed to substitute a rectangu- follows its principal note instead of prelar bracket and his plan has been followed cedes it: by some modern editors. But the purpose Ex.5



was written between a note and its dot. 3 P + P P P P P P (The dot, prolonging one-half, appeared in the first half of the fifteenth century, and bar-lines a century later-1539, to be for us in his Woodland Sketches, exact.) The essential function of a tie is two-fold: (1) to represent a sound



Right This last constitutes the only advisable use mid-way between the two; and the symbol of a tie within the bar. Sir Edward Elgar has written what is surely the shortest tie on record-an acciaccatura in octave form preceding a principal note in octave form two octaves chord. Till the decline of that instrument lower! But he wants the acciaccatura the only method of distinguishing the two sustained after its principal note has been sounded: so he ties it to a note of equal length. That the lower octave is the principal note is proved by the fact that without it the acciaccatura effect would be impossible.

The Tie



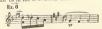
is used in connection with fingering-nu- times indicated by the word tremolo. merals and the footing-mark of pedal passages on the organ. For its function is to show that in substituting one finger or foot for the other, or the toe for the heel, the note is not to be sounded again:

II. The curved line is used to connect itself. Nor, in putting forward his list, curved line, one of the most useful when does the author claim that it is exhaustive: properly used and one very frequently

with some of the less familiar instru- slur. But there are three cases in which the use of one may remove dubiety, namely, (1) when an acciaccatura is at a I. The curved line is used in music gen- distance from its principal, especially on erally as a tie: This use dates from the another stave; (2) when the note it prefirst half of the seventeenth century and apcedes is one of a chord—especially an inpears to have been the first purpose to terior note, and (3) when a group of which the curved line was put. Sir W. S. grace-notes (never, I think, a single note)



head written across the bar-line-or per- totally unnecessary, and therefore mischiehaps one should say that the bar-line was yous, for they weaken the force of those drawn through the note-head (this prob- which fulfill a useful purpose. And not ably being written first)-or a bar-line a few are an absurdity, for they are so drawn as not to connect the grace-notes with the principal at all, but rather imply that the group is a complete musical idea in itself—which purely ornamental notes never are! The curve should always include the principal note, and sometimes the group of which it forms part. Edward MacDowell illustrates both points



dicate semi-staccato. In the present day no confusion is likely to arise from the combination of the legato and staccato signs-slur and dots-to indicate a touch has been so used from the early eighteenth century. But Marpurg (1718-95) used exactly the same symbol to indicate the lay in noting the instrument for which the music was composed, and whether the sign was written over one note (bebung) or several (semi-staccato). Marpurg's suggestion was not extensively adopted, but received sufficient notice to have added one more to the number of purposes served by the slur. Bebung means "balancement," and, applied to Bach's favor-



music to indicate that a syllable is to be use consists in its connecting two notes sung to two or more notes.

Mendelssohn pointed out to G. A. Mac- note and ends with a shortened one, it farren that the continuance of a syllable does not necessarily do so. There are inwas sufficiently indicated by the presence stances of composers connecting with a of continuation dots, and the absence of curved line two notes, the second of which words under the notes to which it was to is both longer and stronger than the first, be sung. An examination of the vocal but these cases are so rare and the former parts—especially the solos—in his oratorios type so very common that it is undesirwill show how greatly the use of slurs able to rob the more frequent form of a will show now greatly the use of surga and to root the more frequent form of a may be reduced without occasioning the special claim to the term "sturred notes," VII. The curved line appears also as little real need for their use except (1) a phrase-mark. The term adopted here is when a syllable has to be sung to a that most frequently used and most widely metrical group of eighth or shorter notes understood. But "construction - mark" and part of the next group, and (2) would be more accurate technically, as the when two or more verses of a song are bow-shaped sign is used to indicate both sung to one version of the tune, and two phrases and their component parts-motifs or more quarter (or longer) notes and "sections." Sometimes, and quite cor have one syllable sung to them in one rectly, slurs representing phrases and verse and a separate syllable to each note lesser units are used simultaneously, the in another. In this case, a slur made of latter under the former. This is particudots is desirable. In the case of eighth larly the case in the organ music of Guilor shorter notes the tie is unnecessary: the mant, Straube, Reger and Karg-Elert. syllabic adaptation can be shown by giving two stems to each note, the first version having upward stems and the latter one downward stems, one having "tied hooks" and the other separate hooks:



(It is not to be inferred that the dot-slur was used by Byrd himself: it has been

added by an editor.) V. The curved line is likewise used indicate portamento. This symbol, when correctly used, is easily distinguishable from the syllabic slur, even when the latter is used for quarter notes or other notes without hooks, because either: (a) It connects notes having different mark. The passage just quoted from

syllables, or (b) The second of the two notes between which it lies is written as a grace-

6the 21 10 11 1 1 1



ite string clavier instrument, indicated a used only in the few cases which are simultaneous and co-terminous phrases, half-way depression of the key repeated obscure without it, this very useful symbol both of which are legato, but one espeas many times as there were dots under would be released for use as a phrase-cially so, as in the following example from the slur, the effect being a practically continuous sound. It had also a certain wav- this may be seen from vocalises, such as It is essentially as a tie, too, that the slur ing or vibrato character and was some Concone's, which, being sung to a single

is instrumental music. VI. In Instrumental Music the curved line is used, first, as a slur. Though the term "slur" may be applied to any curved line used in music, it has a particular as

IV. The curved line is used in vocal well as a general application: the former of equal nominal length, the first of which The slur is used for so many purposes is to be well accented and the second unand in regard to most of them is of so accented and perceptibly shorter than the much use that it is a great mistake to first. It is this accenting and shortening weaken its significance by employing it which distinguish the slur from a short needlessly. And this is done very often form of phrase-mark. For, though a indeed by composers of vocal music, phrase generally begins with an accented



VIII. The curved line also becomes a legato mark. Unfortunately the sign used to express the duration of a phrase has also been used for a legato mark. This is much to be regretted because:

(a) All music is legato unless the contrary is specified: a special sign is therefore generally redundant and tends to con-

fusion, and (b) Though a legato-unit is always a construction-unit - a motif, section or phrase-the reverse is not necessarily the case: a motif or larger unit may be staccato; moreover, several legato-units may make one phrase, and the slur covering such a phrase obviously cannot be a legato-

The question may very reasonably be asked "What is the practical good of a slur if it does not indicate legato—how is it to be observed?" The answer is that it shows the composer's own conception of the passage, and this influences the performer inasmuch as (a) articulation is effected by accent as well as legato and staccato, and (b) the secondary phrasing under a long slur will be observed more delicately than if the long mark were not there. Thus the smaller phrases will be

felt to be parts of a greater phrase. The best claim for the use of the slur If the slur as a syllabic indicator were as a legato mark is in the case of two



to delimit groups of notes rhythmically music to indicate a change of manuals. irregular, such as triplets and sextolets. These occur in vocal music, but the slur is generally omitted owing to the danger of confusion with the syllabic and bortamento slur. Max Reger and other modern writers are very commendably substituting

a rectangular bracket for the slur in this X. Also, the curved line is used to indicate glissando. In piano music the word Pedals Deglissando is usually added (see the thirdsively; (2) if octaves are to be played by become usual to furnish the sign with an that little dot has a touch all its own, one hand the piece must have been written when the pianoforte touch was much lighter than it is now-say not later than the death of Becthoven, 1827; (3) sometimes the slur would be inapplicable as a heavy burden which we musicians put on neath her skirt legato or phrase-mark. All three points this very simple and slender little sign, are illustrated by the octave passages half- anything which lightens its labors is way through the Prestissimo of the Wald- highly to be commended! stein Sonata. (In single notes, a glissando passage is played with the finger nail and

were possible.) On the organ manuals the device is not adopted; but on the pedals two or more notes (corresponding not only to white but also to black keys) are frequently played by the toe of one foot; the action is essentially of a glissando character, though the word is not used; and it is sometimes, though not invariably, indicated by a slur connecting the footing-marks:

is possible on a modern pianoforte, but

on the early pianofortes it was played

is, however, more common):



That the curve in the above extract, from a harmonium arrangement of Tschaikowsky's Paternoster, is not a phrasing slur is shown by its absence in recurrences of the same theme when written on one

XIV. As a hand-quide to show that a note is to be played by a hand which is also playing notes written on another stave (in this case, also, a rectangular bracket or straight line, is at least equally common):





star indicating discande may be inferred our passage having been played on the Great not be skimmed over while we enjoy Scho of Musics (?) Shall we try turning blad from three coints: (1) the normal will be compared to the skimmed over while we enjoy Scho of Musics?) Shall we try turning blad from three coints: (1) the normal will be compared to the skimmed over while we enjoy the start of the skimmed over while we enjoy the start of the skimmed over while we enjoy the start of the skimmed over while we enjoy the skimmed over while we e from three points: (1) the passage will in Organ. Since the days of S. S. Wesley, bert's "melodic gift," portrayed by the notes to golden tones? every case consist of white keys exclusifrom whom the extract is taken, it has right hand. Each note that is marked with

arrow-head thus: / and in view of the

Self-Test Questions on Mr. Harris'

with the tip of the finger, and octaves tie? 2. What use of the slur is peculiar to

organ music? 3. In what three ways do slurs help in notes a little, though; do not straight-lace Have you asked yourself. "Am I complaying grace-notes?

tinguished from the syllabic slur? 5. In what instances does the slur indicate alissando?

Von Buelow in Chicago By E. L. Selwyn

"I FIRST heard von Buelow in 1876," XI. The curved line is used, in playing writes George P. Upton, in his "Musical stringed instruments, to mark the bowing. Memories," adding, "A numerous flight of The effect is the same as a phrase or legato stories growing out of his musical and mark, but "bowing" is always regarded as somewhat peculiar domestic relations with being a separate function of the slur.

XII. In clavier instruments, the curved and his departure was followed by a long line is used to indicate the spreading of trail of myths and romances. He was an a chord. A wavy line is more usual and interesting personality. He was a little distinctive, but a perpendicular slur is below medium stature with receding forehead, large sharp eyes, a somewhat bellig-XIII. The curved line is used, more- erent aspect, and martial bearing. Perover, to show the course of a voice-part haps it was this latter feature that made in polyphonic music. This is especially him so partial to the drum, which he used is fingered the case when a "part" passes from one to say quieted his nerves and soothed his hand or stave to the other (a straight line temper because drum-beating was true rhythm. Though he was small in figure, he was big in spirit and tense of nerve, and he played with both as with great power and extraordinary facility of technic. He was autocratic, at times belligerent, and was even more impatient with audiences than Rubinstein. I saw him once leave the piano in a rage because a lady in the front row was fanning herself out of time. She did not desist until an usher explained to

her the cause of his sudden flight. But

when engaged in playing and everything was normal in the audience, he was very cool and self-possessed. * * * "He bade goodbye to Chicago in May, "He bade goodow to Untago in May, stave; and also from the fact that a 1876, and went away, kalong with him the partning mark would have been continued good-will of Americans. He was not so the stave of the stave fortunate with his own countrymen. Some fortunate with the own constraints of them had sharply critically his read-of them had sharply critically his read-ings, particularly of Bechoven. In a part bination in its turn. Pile up notes as a bination in its turn. Pile up notes as a be able to give a reasonably confided ings, particularly of Decenoven. In a parting speech, he alluded to it as 'beer critimiser does his coins—one upon another
answer to, ing speech, he alluded to it as neer criticism, censured his countrymen for their without a break in the smoothness. Gloat
on the study another than the country the country that is no good reason why the
on the study another than the country that is no good reason why the
cism, censured his countrymen for their without a break another than the country that is no good reason why the
cism, censured his countrymen for their without a break in the smooth of the cism. clism, censured in Soundaymen to such copious libations to Gambrings, and folloon the stack awhile, then take one more ambitious young teacher should be frightcopious libations to Gambrinus, and lot out the page aware, then take one more ambitious young teacher should be lowed it up with a general philippie on chord and fager the two measures plus end. A zeal for the work, a good education, and the practice of good, hard combined to the final notes and you have the significant to the final notes and you have the significant to the final notes and you have the significant to the final notes and you have the significant to the final notes and you have the significant to the sign beer-drinking. This was too much for the one-note units usy are nawless. Then add tion, and the practice of good, have a few or temper in Chicago. Hence the the final notes and you have the pile common sense, will carry one over almost any networks the sense of the last not sense, will carry one over almost any Teutonic temper in Chicago. Tence the outbreak. Probably it did not worry the pleted. Play it and see if it has not turned pitfall. little man much, for he dearly loved a to golden music.

IX. The curved line also is employed XV. The curved line is used in organ Learning the Midas Touch "Rosamunde"

By J. L. B.

"EVERYTHING he touched," said Schu- for the previous phrases. of the Ballet Music from "Rosamunde," the very last (humor, but do not indulge "Every key we touch shall turn to a them). It is not an actual retard. golden tone!"

which, if neglected, will cause the notes to turn to lead instead of gold under our fingers. The lightness must be that of the minuet dancer whose dainty slippers be-

"Like little mice stole in and out." teaching shall be your profession? If so,

(a singer would use such a tone on a word

strong pressure When you reach the three notes of meas-

what to use and begins and finishes the ing of tricky mathematical problems. things like fingers and keys. It is one of requires a different treatment Mr. Leo Ornstein's requirements in his



every time and all the time,

This, by the way, is what is termed a lessons; why; and which ones? "difficult" passage. But the following procedure will transform it into golden loveliness. Practice measure thirty-four first -again and yet again. Next practice measure thirty-four and the first chord of talent?" measure thirty-five. Only one more unit, times, then add just one more chord, rewhich will carry me over the discourage

Proceeding, you come to two identical ow.

phrases, one following immediately after "Music exalts each joy, alloys each grid,"

"Music has a mission all its own and ere-the other (measures 5), 52, 53, and 54). Expels disease, softens every pain,

that can be exacted in. You know the rick large 2,241, and 54).

is a difference between the two phrase-Play one more softly or more lingeringly or more lightly than the other. Imita.

tions are never illuminating. In measures 64, 65 and 66 the finger combinations are difficult; so spend much

time on them. "Pile the notes" as you did mann, referring to Schubert, "turned to Near the end, in measures 69-71, remem. Let us add, as we open the pages ber the full tones. Humor the notes at

With the composition thus before us car But many curious touches are required we resolve to earn the title (with Schulast bar of Schulhoff's Carnaval de

But many curious touches are required we then, the composer) of being the "Midse"

Wenite). When it is not, the fact of the "Ch" means "Choir Organ," the previ- for this. The bass staccato notes must bert, the composer) of being the "Midse"

Shall we try turning blad-

To Do Or Not To Do?

By Mrs. Maria Topping

Have you fully resolved that music . Think of them as "breathy" notes bility for its professional and husiness re quirements? For, whatever your strength as to education and desire for the work 1. What is the two-fold function of the like "death"). They require a controlled, unless business principles are practiced the financial outcome is very uncertain

Many questions are to be weighed be ure eighteen, do not retard. Humor the fore the "shingle" should be hung out. them into a strict tempo, but have them petently acquainted with the keys employed 4. How may the portamento sign be dis- fall in time lithely and easily-another in playing?" And this makes no reference to the ivories on the piano, although t Throughout the composition definite fin- teach those successfully requires some ger-forms should be evolved. It is a fairly "Knack." No, we are thinking of those several fingers and still play it well. But required for the execution of the keyboard several fingers and still play it well. But the point is to get the form definite and To be familiar with the introcacies of the precise, just as the feeling is distinct and keys-the majors, the different minors, individual. An architect does not say, their chord combinations, their sequences "That building will stand, no matter if I and modulations-this is to have the same use brick or stone or steel." He decides mental equipment required for the solv-

structure with that material. That is Art: Then, "Do 1 know technic in all its patterning not only the intangible things complicated processes evolving from the like tones and feelings, but also obvious peculiarities of the human hand?" Each

"Among all the thousands of etudes for teaching that "finger patterns" be devel- the development of that hand, and of the oped in every piece, no matter how sim- mind which guides it, can I judge which are helpful, which are worthless, which So, for instance, the upper part in meas- are interesting, which are absolutely ures thirty-four, thirty-five and thirty-six harmful in their dullness and will make the pupil soul-sick to the point of

quitting?" "Am 1 a good judge as to whether this student or that one needs much technic, or little, to bring out the right development,

and no more?" "Will I know when to introduce Bach,

and why?" "Shall I use pieces early in the pupil's

"Shall Czerny be a steady diet; or administered in homeopathic doses?" Stu-dents are not all Mozarts! "Will I know how to feed lightly the weaklings of little

you see. Play this combination several teaching which will not be stilled and ments which are bound to come?"

we have two full measures), but proceed and significant queries that the teacher These are but a few of the more obvious

"Alsae mas of mission on the transmitter St. 2d, 2d, 2d, and 2d). Expels disease, softens every pain, and see an atmosphere that can be created in Now the trick here—detity, by nu—suddies neare."—E. A. WINSHIP.

ances, to shade the meaning to the state of points and of page 1770. ances, to shade the meaning so that there

Sur John Armstrong, M.D., (1710-1779)

Interpretation of the Little Classics

By HAZEL GERTRUDE KINSCELLA

but only when he has united with the a scene—of woodland, meadows, flowers colored by the scenes about the Log Cabin ing the first for measures of 7 a liVid actual physical performance of the notes a background—as may be viewed any and rests in the written music an inner where in America.

Wery slight is the material of which the pupil did not count each measure one, many of the "Sketches" are constructed, fave, as the measure signature indicates, many of the "Sketches" are constructed. actual physical performance of the notes a background—as may be received any of the "Sketches" are constructed, free, as the measure signature indicates, many of the "Sketches" are constructed, free, as the measure signature indicates, many of the "Sketches" are constructed.

THE ETUDE

curately and with ease, but the piece still

Gaid nothing. Asked what he could do T "Hillerset" and goes through the timprote the effect, Mr. Josefy an "Anti-Art and the state of the piece still to improve the effect, Mr. Josefy an "Anti-Art and goes through the timprote the effect, Mr. Josefy an "Anti-Art and the art and the state of the first and the state of the sta a certain composition for several weeks. curately and with ease, but the piece still to improve the effect, Mr. Joseffy an"Gate o' Dreams' through which Macwered, "Nothing just now, but do not Dowell passed each morning on his way worry. Keep playing it and keep it in as a whole will come to you!"

The acquirement of a good technic is of real importance but the quest for technic should always remain the means to the end, secondary to the quest for the idea of the composition and to the proper in-

terpretation of this idea. Many lovely compositions belong distinctly to that division of music known as "absolute" music, and make no at-tempt to tell a definite "story." Many others, however, including scores of those lovely little masterpieces which are often called "popular" classics-probably because they are well known and loved, by even they are well known and loved, by even mantel with a faded American flag above added, "You marked it "88" in the book, unmusical people-do suggest a "program," or else endeavor to imitate a happening or tell a definite story.

Were one to ask a hundred people-ineducated in music-their favorites among compositions for the piano, one would find that a great majority of them would include in their replies, To the Wild Rose and To a Water Lily by Edward Mac-Dowell, Humoresque by Dvořák, Tranmerei by Robert Schumann, Spring Song by Felix Mendelssohn, Nocturne in E Flat by Chopin and possibly the Moonlight Sonata by Beethoven. Many other lovely classics would also be general favorites if given as much in recitals of various kinds.

Pure Melody

T WOULD BE interesting to know the reasons for the almost universal love which people have for certain of these pieces. It does not always seem to be rhythm (stirring as that element of music may be) which exerts the greatest charm, but melody-pure melody.

So, the performer or interpreter of the piece being played must study not only the notes, special difficulties of fingerings and phrasing, but should seek also to know all the tradition which surrounds the composition and the performance given it by artists, and, most of all, the meanings which the composer intended to suggest. No pianist should play a single composition without knowing something of its origin and background!

It would, for example, be a wonderful thing if each pianist who played the Mac-Dowell music-especially that written during the composer's later years-could visit the MacDowell home at Peterborough and see there the Log Cabin in which so much of the music was written. The village of Peterborough is but a few miles over the line into New Hampshire and is easily reached by train (except for those comparatively few who live north of it in New England) by going up from Wor-cester, Massachusetts. The MacDowell

to his "House o' Dreams"-as he called mind. All at once, some day, as you are his Log Cabin. One soon comes to the walking along, the conception of the piece quaint little log cabin, set in the heart of the woods, where, away from all disturb- the idyllic character of the piece-thereances of house or field noises, he wrote fore do not play it too fast. In the first the many tone-poems which have made his place, the metronome markings are not, immediately after, thus floating the melname immortal.

Dowell left it-pens on a tray on the cor- the story of one of his most unique crit ner shelf, a Moorish lamp still hanging icisms. He had been playing To a Wild from the ceiling, the old rush-hottomed Rose in concert, and, after the program, from the ceiling, the old rush-bottomed Rose in contect, that the two ancient British fire-arms was astonished to be taken to task by a chairs, the two ancient British fire-arms (one with a coat of arms upon it), relies bright little eight-year-old girl. of the Revolutionary War which Mr. Mac-didn't play To a Wild Rose right!" she Dowell himself found under one of his said to him. MacDowell was, for a moown stone walls, crossed over the wide ment, nonplussed, until the young critic

extremely compact expression. When, in ings was true, MacDowell said later, and the summer of 1896, there came a little is said to have added that 92 M. M., one time for writing at the Log Cabin, he beat to a quarter note, was really the wrote the Woodland Sketches, two of speed at which he always started playing which—To a Wild Rose and To a Water the piece. Lily-are ever-fragrant and have such a One can best grasp the complete phrascharm that they have made the MacDowell ing of the "Wild Rose" if one knows of name and writings known to even the MacDowell's little trick of counting. It most unmusical concert-goers, MacDowell, is related that he often said that he wished more than any other recent composer, save, he need not insert measure bars into pieces.

which the composer had in mind when he old New England farm house which Mac-wild flower—but, as MacDowell himself two, three, four, five, sits, secence, eight—wrote the piece.

"Hillerest," the hundred-and-fifty-year-each reflecting a single image—as a single our counter the risk card increasing on the composer had in mind when he old New England farm house which Mac-wild flower—but, as MacDowell himself two, three, four, five, sits, secence, eight—but of the piece. The writer had this brought out clearly teen years before his death, stands on single musical thought. Often planists, phrases may profitably be counted in the by a suggestion which Mr. Josefty made the summit of a rolling hill, a little dis-endeavoring to crowd into one of these same manner. Phrases within phrases by a suggestion which an josety made the summit of a roung mit, a fittle dis-to a student who had been working upon tance lack from the main traveled road, short numbers too many meanings, fail to discover its simple, natural, and indi-vidual charm. As MacDowell is said to lave

The Essence of the "Rose"

we are told, indicative of the tempo at Going through a great bark-covered which MacDowell himself played it. Macdoor, one finds the Cabin just as Mr. Mac- Dowell always, it is said, enjoyed telling them and the deep stone fireplace itself. but you played it faster!" The criticism MacDowell had a remarkable gift for about not following the metronome mark-

To PLAY EVEN a simple classic home is a little over a mile west from possibly, Grieg, absorbed from the life and the with great beauty is a wonderful the village itself. Should one chance to seenes about him impressions to be woren of thought one that it is an art which even the there in the very early morning, one into his music. This is especially true of visions, he often requested his pugils to every young student may sometimes possess, might see the sun rise over as beautiful the whole when he has unified with the a separation of thought with the a separation of thought the measure about the Low Cabin in the first four measures of To a Wild-law and the separation of thought the separation of thought to more than the separation of thought of the measure and the separation of thought of the measure and the separation of thought of the measure and the separation of thought of the separation of the separation of thought of the separation of the separation of the separation of thought of the separation of the separation of the separation of thought of the separation of the separa

the player taking care not to clip the THE FIRST important thing to remember in playing To a Wild Rose is The pedal should be used constantly, in a syncopated manner, being lifted precisely as the notes are struck, and pressed down ody along.

Interpretative Devices

THE PLAYER of To a Wild Rose will doubtless feel, as did its composer, a need for an increase in tone and velocity, as the music progresses. So, in the fifth phrase, MacDowell increased his speed to about 96 M. M., and in the phrase which follows, to almost 100 M. M. A general ritardando then follows at the recurrence of the first theme. Good taste should govern the importance given to "inner" oices and repetitions of the first theme. The player must not try to express himself through too much rubato and distortion of time. The entire composition should always be played with purity of touch, entire freedom from sentimentality, with simplicity and naturalness.

The size of a composition has nothing to do with its real quality.

One cannot visit so easily the spots on which all the great classics of other composers were written. Nevertheless, the same deftness of touch (on part of both composer or pianist) should be in evidence There must be felt the same appreciation of the quality or value and the same sympathy with the message of the min-

Tranmerei by Robert Schumann, is one of the small suite of short pieces which is entitled "Scenes from Childhood." These "Scenes" which so charmingly relate episodes from childhood, are not to be played, usually, by children, but are mature reflections upon experiences of child life. Each of the thirteen pieces of which the suite is composed is but a trifle in length, yet several of them-the Traumerei, for instance, outweigh many entire sonatas in value, Schumann had written many of his longer and more difficult works before he wrote the "Scenes." But, it is said, it was the playing of these tender and delightful "Scenes," as they were given in concert by Clara Wieck (later his wife) that directed the attention of critics and musicians to the genius of the new composer, most of whose longer writings had, until then, remained practically un-

noticed. Traumerei is another piece often played in a most exaggeratedly sentimental manner. Some players, seeming to think that slow playing is expressive playing, drag the music from beginning to ending. They should remember that it is tone, not tempo, that gives the greatest beauty to piano playing.



In playing, as in writing a composition, the artist-student, must work unceasingly for complete mastery of the technic of his art. This is as true in the realm of the "miniature," as in playing the longest and most difficult composition. He should artist there may be within him, should read something of his own into the performance of the composition, achieving at times, a beauty of interpretation of which even the composer never dreamed.

Self-Test Questions on Miss Kinscella's Article

1. How is the interpretation off a composition aided by a knowledge of its origin 2. What was MacDowell's idea concern-

ing the function of each composition? 3. Describe the surroundings in which "Woodland Sketches" was composed. learned the story of the Old Testament in told.

4. What was MacDowell's "trick of logical sequence, through the stories in counting," and how may it be used in stained glass, beautifully presented from

old rose windows. 5. What tendency must be guarded against, in playing "Traumerci?"

Liszt's Impromptu Feat

By G. R. Bett

FREDERICK CORDER'S compact biography of Liszt contains a little known story of your neighbor. He selects. You also the great master's technic, brilliant even select. But your results differ.

thereabouts)," says Corder, "the famous day do not hesitate to regard music study Dreyschock, a pianist celebrated for his as a necessity for all boys and girls. By wonderful playing of octaves, was honored music study I do not mean the mere playwonderful paying of ectaves, was nonzessed many a good of the need mean of many of many of many by a royal command to perform before the ing of an instrument. If we asked everyal aural and visual, may be made so interest attention, reduce effort. Emperor Franz-Josef in Vienna. Now one who attends the Symphony Orchestra ing that the pupils will not rea Dreyschock had an 'encore piece' which was concerts to state whether he or she studied an task has been set before them. an arrangement for Chopin's study in C instrument in youth, we might be surprised, minor, known as 'the left-hand study.' no doubt, at the large number of people This was done so that the left hand ap- who had never played an instrument but data, statistics, dates, landmarks in the lives peared to play the difficult semi-quaver who are music lovers, eager to understand of composers and a list of their valuable (eighth-note) passages in octaves. Much and appreciate the beauties of music. this was, no doubt, what is termed 'fake,' but the piece was very clever, and always made a great effect. On the present occasion it was duly trotted out, and the Emperor was so excited that he applauded wildly, and turning to Liszt, who was sitting, as usual, close by, exclaimed, 'There, Monsieur Liszt! Can you beat that?' It was known that Liszt had long retired, but the Empcror's challenge was a command; he rose, bowed, and made his way to the platform. The surprised audience applauded; he shook hands with Dreyschock and sat down. After a momentary pause he proceeded to play another Chopin study, the F minor (double rhythm study) so swiftly and delicately that, whereas the other had been like the roar of a thunderstorm, this was like the sighing of a dren are not taught to coordinate the visua! zephyr. The audience gasped; Liszt still kept his finger on the treble C with which blind pianist, once told me that he had to play in this work,

For a Stiff Wrist By B. Breister

"JIM, have you seen four horses pull one of the heavy loads in a circus pa- used. Man then owes the best part of his rade? Yes? Well, you are going to personality to his eyes. We must assume drive five horses with each arm—ten in that visual education is an acknowledgment You are sitting right inside your of natural, selective, formal and construcbrain, your arms are the lines and your tive processes. fingers the horses. These horses are very tame, so let the lines loose. If you pull F The Pageant as an Educative Force on them and bring your wrist up, the Not long ago the Pageant was nothing

The Necessity of Visual Musical Education

By Edith Lynwood Winn

The appeal to the ego was made to the or town life. Today the Pageant is no. In music as in other branches of edge THE appeal to the ego was made to the or town life. Today the reason to be world's carliest inhabitants. Witness the longer a novelly. A text conclude in imcarding the child must be aroused to interhistorical performance, but, adding to King Tut revelations. Egyptian hiero-knowledge, sympathy and whatever of the adding to King Tut revelations. Egyptian hiero-knowledge, sympathy and whatever of the adding to the control of t glyphics tell the story of long-forgotten peoples. At the Peabody Museum connected with Harvard University the story of our carly Indians of North America, thing more true to fact than a "movie" piccan buy it. their strange totem poles, basketry, pot-ture, with its stirring tableau but distorted

There are scores of advertisements in tery, surprisingly beautiful and artistic, tell s better than wordy tomes of the habits, an intelligent medium of bringing home to out a Teacher. Study an Instrument b the attainments, and the chief characteristics of their lives The first blackboards were cavern walls scrolls of parchment. The Cathedral of Chartres, in which one sees such won-

Education, before the introduction of

ing an individual personality. Ask your

neighbor what he sees from a window.

Pupils of Small Talent

had distinguished herself in his class:

than the few conceited big ones."

this piece begins and ends, then, after a see music so clearly that he could write it

pause, played the study once more, even down, every mark of phrasing, every group

more delicately, but with the right hand in of notes, chords and so forth, before he

"By all means encourage the pupils of

big talents, and, on the whole, they are

vastly more useful in the general uplift

How are we to create interest in music

with average material? Largely by inter-

esting such material in group activities.

Too much attention is undoubtedly given to

aural and straight technical training. Chil-

and the aural. Edward Baxter Perry, the

felt that he dared play a composition. In other words, he had to be able to write it

The composite depends on minuteness of

observation and individual selection. Ex-

periences can come only through the senses.

The visual sense is that most constantly

down in its entirety and see it mentally.

convincing.

The Picture Phase of Education

pictorial work. The lives of composers, study a violin, may get one aid from printing, was both verbal or visual, a slow their pictures, their habits, their very books and even from the victoral, with its struggles and defeats and victories, may be excellent records. But many subtle and in process, constant, permanent as well as brought to the child's attention through tricate details of violin playing escape him, Those who are our country's best and ing that the pupils will not realize that a

The possibilities of the lantern are as yet undeveloped. A whole page of valuable time. A higher record may be attained by works can be made to follow a regular order. For instance, a pupil may play the Handel Largo, after a short life of Handel allow ourselves as teachers to belittle the pupil of small talent. Dr. Goetschius, of the New York Institute of Musical Art, recently wrote these words to a pupil who produce

Another valuable use of the spectroscope is in Memory Contests. A composer's picsmall talent. They need it more than the ture is thrown on the screen, with date of birth and death, country of residence and the name of a composition. Some person plays the selection. The pupils write down the name of the work and the composer. These memory contests offer a wide field and are intensely interesting. By the psychological law of association, the pupil is able to recall the name of the composer through the other data given plus the pieces played. Often the victrola is brought into

Arousing Enthusiasm

tury ago. He is not only eager to see the them. pictures, so different from what he sees to- Much confusion can be averted by the day, but every time he visits the old folks following plan. Show the pupil in the find. It has also a teaching power of the he meets a lady he tips his hat way off. highest value. But the previous generation Next show him a half rest, and he may did not know that. In these pictures of the control of the may have the control of the may be not the control of the may have the m highest value. Out the previous generation Next show him a half rest, and did not know that. In these pictures, so also say that it also resembles a half value and interesting hospital and h Today we have gone further, when he meets a lady he tips his hat only on them and bring your wrist up, use not long ago user agreem was anothing before will be frightened and may run more than a form of advertising. Then it at away. All ready to start! Well, then, became a means of calling attention of advertising, it has not been made sufficiently, it has not been made sufficiently gentlemen with their bats in their respective.

historical setting, with ludicrous costumes, will not do. The Pageant has become an cially with the reflectoscope, the apparatus will not do. The Pageant has become an educative force and must needs be an aceducative torce and must needs be an accurate representation of a period, some-

ture, with its stirring tableau out distorted historical setting. Today the Pageant is our magazines to this effect: Music with an intelligent medium of bringing house the Book. All these fall short of being people some event, some instorted sequence of events, some beautiful drama artistically truthful. No instrument can be studied presented, harmoniously blended. Intel- to best advantage without a teacher. lectually and aesthetically the Pageant is although very gifted students often pro one of the greatest creative forces in our duce remarkable results on keyed in. derful stained-glass windows, was the vislife. And Pageantry is Visual Education, struments with a teacher. A Paganini ual Bible of the French people. Before with the appropriate setting of music that might go to a lonely villa and study the they could read and write, the peasants lends distinction and charm to the story guitar for two years. But we have no such geniuses with the same erratic habits today. The average person must have teacher in order to study music wisely. The In music education we must have more poor convict, shut in, with no incentive to

Every constant moment we are develop- pictures cast upon the screen, by the use He is not a genius, he fails to compress of the reflectoscope, and coordinated with hend. The best help he receives is from the the study of music by the great composers. pictures in the early pages of the Method With each one of us the personal element By means of the reflectoscope the excel- Book. There he sees people actually posis present. You may see more or less than lent picture post cards of composers may ing correctly for his benefit. Yet much be used. The Perry Pictures are also use- escapes him, because he has not a trained ful, and even good pictures from books on teacher to call his attention to the very music, as it is not necessary to have a important points. All visual devices will "On a certain evening (in 1864, or most discerning musicians and teachers to-specific size and shape of picture. Here not remove the need of supervised study, is a means of service to teachers of musical of effort, of will, of purpo e. Real proghistory and musical appreciation. Com- ress is measured by attention to detail, but bined with the victrola the class work, the visual will create interest, stimulate

Covering More Ground

group activities in visual work. Visual education in secondary schools will go far toward maintaining a standard of musical excellence worthy of the credit system. In Pupis of Sman faight.

The time has come when we cannot and pictures of Handel have been thrown

and pictures of Handel have been thrown

community centre music education, visual on the screen, with the aid of the spectro-education must be the means of enlarging scope. The slides are merely pictures or the vision and creating interest in all pupils. Many will turn to music because of the visual illustrations. Others will become music lovers and gradually absorb the content of music. The radio does much in an aural way. Let the visual education proceed along similar lines and we will not need to teach grown-ups in the next generation who Bach, Beetlioven and Brahms were, for the youth of today will be the educated citizen of tomorrow.

Whole Rest and Half Rest Gentlemen

By Ludvík Simecek

Watch a child with one of these old Since the whole and half rests are simistereoscopes in some old parlor with its lar in appearance, it is quite a task for behair-cloth furniture of a quarter of a cen-giuners in music to distinguish between tury ago. He is not only easest to make the property of the control of t

he begs for the stereoscope. With its music book a whole rest and ask him what tharm of interest realise it has been standard of the stereoscope. the begg for the stereoscope. With its music book a whole rest and ask into charm of intense reality, it becomes of imit resembles. He will suggest a man's hat mence interest to him. It is one of the horizontal resembles. mense interest to him. It is one of the best Then tell him that is the hat that belongs devices in visual education that devices in visual education that one can to the "unhole rest gentleman," for when find. It has also a teaching nower of the

wivid and interesting because colorful, there hat belongs to a "Half rest gentleman," for is no motion. Today we have gone further.

tive positions.

THE ETUDE

Learning the Art of Conducting With the Aid of the Talking Machine

By EDWIN HALL PIERCE

Mr. Pierce is a practical Composer-Teacher and Conductor. He was jormerly assistant Editor of "The Etude." His very readable articles have great practical value.

which appeared in the issue of January, are made with decision. 1923. Since then I have had occasion to observe and to test by experience what a valuable aid the phonograph may render to one who is acquiring the rudiments of conducting-all the more important because it is so difficult for the inexperienced to get sufficient opportunity for that actual practice of the art which is needed to become skillful. Although the correct motions of the bâton are simple and easy to understand in theory, the young conductor must practice them assiduously until they become a second nature; otherwise, when actually engaged in working with the orchestra or chorus, he is liable to make mistakes in movement which will confuse the performers and

How to Begin

embarrass himself.

The best thing to start with is a straight military march, say, almost any of Sousa's, which, no matter whether in %, % or % time should have two beats to the measure straight down on the first beat and up on the second. Set your talking-machine going, stand before it and go through the proper motions, as if you were conductis, if there should be syncopation, do not movements, see cut.

TWO

T THE request of several readers allow yourself to indicate the course of of THE ETUDE, some years ago I syncopation, but keep to the steady 'one, prepared an article on Conducting, two, one, two." Both down and up beats

A good practice-piece for this is Weber's Justitation to the Dance. The introduction, and also the coda, are slow enough to use three real beats to the measure. (See later in this article for outline of the proper motions.) The waltz itself, however, is so rapid that to beat out three would be fatiguing and unnecessary. Hence we here give only one beat to the measure-a down beat. As a down beat is necessarily followed by an up beat, it is a little hard to describe in words just the difference between this and the march beat, but there is a vast difference in fact. In beating "one, two," we make both the up and down stroke decisive: in beating "one," we make only the down stroke decisive, the up stroke being a mere recovery of position, the course of the baton being slightly curved, in the form of a very narrow oval, with no distinct break at the bottom.

Quadruple Time

Use a "grand march" in 1/4 time, such as ing an orchestra. Follow the time ex- Chopin's Funeral March or Handel's Dead actly, keeping to the normal beats; that March from Saul. For outline of the

FOUR

THREE DIVIDED (most usual form) TWELVE NINE DIVIDED

THREE

Quintuple Time

This occurs so seldom that the student may feel disposed to pass it up as needless, but to do so would be a mistake. You would not wish to encounter a five-four movement and not know what to do with it, even if it happened only once in five years. Then too, the practice of quintuple time will give you added certainty with the control of the bâton. We suggest, as material the Allegro con grasia from Tchaikowsky's Pathetic Symphony.

There are really four kinds of quintuple rhythm-the most common is that in which each measure is first two beats and 'then three; next to that, three beats and then two, but there are some isolated examples, in extremely modern composers, of four beats and then one, or of one beat and then four. In these exceptional cases, however, the composer usually indicates the inner division of the measure by a dotted bar-line.

Sextuple Time

Flower Song (N. B. Lange's, not Tobani's, which is in 1/4). This will also introduce varieties of tempo, certain of the strains being played much faster than the others. In case they are so much faster that beating six is inconvenient, beat these two in one disk, some of these orchestral comthe measure, as if they were % time with triplets. Where the cadenzas occur, cease beating and hold the bâton poised in the air ready to begin at the measured time, of a measure, but for instance the sixth comparing the printed score, and mark bcat, then the stroke of the baton should your copy accordingly. This in itself will be in the proper direction for this beat, be useful ear-training. otherwise your conducting will go awry.

Nine and Twelve

In rapid time these are treated as triple and quadruple time, respectively, but, should the tempo be slow enough to de-certain points. One must also learn to mand the full nominal number of beats, make a steady accelerando or ritardando the principal beats are given exactly as where called for and, lastly, to acquire the above, and the intermediate beats indicated difficult art of following the course of a by small semi-circular movements of the baton in the same general direction as the attempting to beat time to a record which beat just preceding (see diagram).

Eight and Divided Three

Sometimes in very slow % or 34 time it becomes advisable to indicate eighthnotes by the beat. In this case the principal beats are taken as usual, and the intermediate eighth-notes indicated by a slight semi-circular motion at the end of each beat, following the general direc-tion of that beat. Never try to beat divided triple time like sextuple time, as that would be all wrong. In Arithmetic, in fortissimo. Nice gradations in the of course, 2×3 equals 3×2 , but not amount of movement are in order in cres-

in these last two sections, being somewhat more complicated, it is well to give them a good deal of practice before attempting flowing and those which are vigorous and to use them with the music. We pur- detached. posely omit giving examples, as by this time the student should have acquired

tain records of some of the standard standard outlines of time-beating, as set oratorio and opera choruses, and also the forth by Berlioz and other recognized printed music to the same. Place the authorities. But it is only fair to state that book on a stand of convenient height, and the present tendency is toward more



EDWIN HALL PIERCE

follow the music as you "conduct." For orchestra conducting you should have records of various standard symphonies and overtures, and the full orchestral score rather than the piano arrangement, so that you may become familiar with the entries of the different groups of instruments. Full-sized orchestral scores are mostly quite expensive, but nearly all the A good piece for first practice is Lange's older standard works are now to be had in a miniature pocket-edition at very reasonable price. Weber's Overture to Der Freischitz is a good one to begin with. Unfortunately, owing to the limitations in the length of a piece that can be put on positions have been "cut" unmercifully. The one just mentioned is given entire, but the slow movement from Mozart's G Minor Symphony has been reduced fully with the proper motion. If the first beat one-half, Try to find just where these after a cadenza should not be the first beat cuts have been made, by listening and

The pieces first mentioned in this article are those in uniform tempo throughout; tempo rubato when necessary. (In first involves tempo rubato, it is absolutely necessary to have a copy of the music in front of one.)

Never beat time through a "hold" (fermata), but hold the baton poised immovable. If the hold is followed by a break (interval of silence), indicate the moment of ceasing the tone by a slight twitch of the bâton,

In piano and pianissimo, movements of the baton are made very small, becoming larger in forte, with large full-arm sweeps in music—the accent is wholly different. cendos and diminuendos. The best con-The motions of the baton, as described ductors also distinguish, almost unconsciously, in the character of their motions, between passages which are smooth and

Technical Details

enough experience to judge of the cases in which these beats will be applicable. In my former article on this subject, as space did not permit entering into a discussion of the many varieties in movement practiced by one and another modern con-As a preparation for chorus work, ob- ductor, it seemed safest to give the old

curved and graceful motions, the only second violins), who was assisting Mr. beats that are made in an absolutely Edward Dannreuther to translate the masstraight line being the first beat of each ter's observations to the orchestra. His measure (in all kinds of time), and both next gesture was to beckon to Richter who the down and up beats in military marches. was standing by. hased on the more modern principle.

General Hints

In conducting, while avoiding exaggerated or grotesone movements, the body should maintain an elastic poise, without stiffness. One should have the feeling of drawing the orchestra or chorus along, rather than of bushing them. If a piece begins with the down beat, always raise the arm in a premonitory up beat. My counsels to "decision of movement," in the former article, were unfortunately misunderstood by some. I did not mean stiffness or undue violence of gesture, but simply that one should have a perfectly clear and well-formed idea of what one wished the performers to do, and should endeavor to communicate that idea understandably at every moment of the per- out actually sounding the note. Now hold

Something About Tone

By Floyd Matson

WE HEAR so much about tone production by technical means that I wonder if people, many of them, know what is the real background of a beautiful tone.

Of course there must be relaxation, perfect hand control and a pliable skin or else the conception would not be trans-mitted as it should. However, if there is nothing to transmit, the most perfect of mechanisms can not reproduce a beautiful tone. Technic is only the wire along which the current passes; it is the means, not the beginning nor the end

After, and while the student is getting his technic, let him learn to love and seek the beautiful. There are ever so many beautiful tones in a sunset, a flower, and a storm. Let him learn from singers and violinists what good tone is and try to reproduce it. If he has the beautiful within him and has a means for its outlet then a good tone will be inevitable. Let him develop his soul and it will reproduce itself and make for him the most beautiful

Wagner a Nervous Conductor

By R. A. Dio

good conductor even if he has written a a book on the art of conducting. Herman Klein's new book, Musicians and Mummers, thus describes Wagner's attempt to conduct an orchestra at a festival rehearsal of all pattern technic and there is nothing

was anticipating it with the liveliest curiup" what is already acquired, then it is a on the art of conducting prove himself an entire technic of any given key each day, on the art of conducting prove himself an equally great exponent thereof? The two hundred plavers who cheered him as the color bins and the color he hesitate to raise his bitont. Yet ness tate he did; or rather, he raised and low-ered it twice or three times before he actually gave the signal for the start. He actually gave the signal for the start. He add see that they always centre on their seemed in doubt as to whether all the men keys in an orchestra of such vast size were ready to dash into the tempestuous Vanderdecken motif that begins the overture "No one can certainly determine, durto 'der Fliegende Holländer.

Wagner grew more nervous and flurried only sure test is that of time. We canevery instant. Then, after more stoppages, not, therefore, in this sense safely prehe turned and said something to old Herr dict the term classic for any contemporary Deichmann (the faithful leader of the work."-J. C. C. FILLMORE,

then went down from the platform to the and to technic, what a pity that more of our nets alone. Richter continued the rehearsal."

Learning to Listen

By Harold Mynning

Islore Philips says, "Above all, listen to every note you play." But the average

And what strides have been made papil will not listen unless he is given exercises that will lead him to do so. The following exercises have been found to be

Press down the damper pedal and play a chord. Still holding down the damper pedal press down a component note with down this component note and release the damper pedal. Note that the string of the component note vibrates slightly. One should learn that one's sense of hearing is sharpened to a far greater extent by the playing of pianissimo passages than of

Learn to note the color values of each finger. It has been said, probably with a degree of truth, that Paderewski's sense of hearing is so acute that he can hear with what fingers another pianist is play ing a passage,

Realize that cultivating a sense of hearing is like cultivating anything else. It is acquired by practice.

Take notice that all the master pianists have become so largely because they have learned to listen. The celebrated virtuoso, Harold Bauer, learned to listen through studying the violin. The nature of the piano with its set pitch, is apt to make one careless about this. Get in the habit of listening to every note played.

The Technic "Bull's Eve"

By Ralph Kent Buckland

In all drill work on technic it is of first importance to see that the fingers strike in the middle of the keys. There ought not be any close-to-the-edge attack with the accompanying danger of striking the ad-

All of us who play know that there is the ever-present possibility of this failure along such a great distance on the key-scales A GREAT composer is not necessarily a ring results. Even the greatest artists have been known to be guilty of this sin in technic. A dropped note may not be noticed by one's audience; a blurred note always is.

When one has gone the complete round "I had never seen Wagner conduct and from the exacting Bach, when one "keeps new in finger intricacy to learn, except Would the greatest living authority scheme weighted with wisdom to play the

'der Fliegende Holländer. ing the lifetime of a composer, whether "Twice a fresh start had to be made. his works are classics or not, because the

The Modern Band

By Lynne Roche

arena and sat there facing the orchestra talented and capable composers do not de All of which means that the concert as tral music-either of the concert form or ent field. from opera-to the idioms of his medium In America the concert band, with John

ments are greatly outnumbered. The cor- ing tumults of tone,

With the modern concert band raised to nets, who once "ruled the band," now are In the cut on the previous page are dia "'l cannot go on', Wagner iaid to him, Wirth the modern concert band raised to mices, more analysis of the motions used and handing him the baton, you take it.' He its present state, both as to instrumentation usually doubly outnumbered by the clark-

looking very glum and dejected whilst yote a portion of their creative instincts to regimen all band of today has resources of vote a portion of their creative institutes tone color scarcely surpassed by the symits repertoire. So little really insecuess the phony orchestra. Not that it rivals, or music has been written with the band in phony orchestra. Not that it rivals, or music has been written with the band in plant, or view. For repertoire the conductor of one even approaches, the grand orchestra in view. For repertoire the conductor of one certain powers of expression; it simply or these wonderrui organizations into tell approximates its versatility, but in a differ-

> Philip Sousa as its prophet, has been ac-And what strides have been made in cepted as the standard, and in this field band organization! Not so many years ago the organizations under Innes, Conway, the traveling band was almost completely Fanciulli, Pryor and others have been his the traveling pand was almost completely the worthy colleagues. In Europe the governplaza, the street, or to lead a political ment departments have stepped in, with the parade as its "conquering hero" confidently result that each country has a standardized led his cohorts down "Main Street." But instrumentation for its military bands the clarinet and piccolo (in the "good old which thus become the model of all others days" not many bands had more than one Of these the pride of London is in its Coldof each) multiplied and replenished the stream Guards Band and Grenadier Guards band; flutes, oboes and bassoons became Band; Paris thrills just as exuberantly to adopted children; English horns, alto and its Garde Republicaine Band, while Florbass clarinets, the bass viol, the harp, the ence and Rome have their regunental bands saxophone, the contra-bassoon, the contra- which work magic in technic and rhythms. bass clarinet, the sousaphone, the xylo- All of which should offer an outlet for phone and chimes have been added till in certain composers who have so maltreated the modern concert band the brass instru- the orchestra in their wild quests for thrill-

How I Helped Myself With My First Scales

By J. Laurence Scheer

was advanced to the two-octave stage things both octaves.

Using my right hand and ascending the cession and discovered during the process I found I could dispose even of this last that my mind became confused. I sub- method, consciously feared to strike out boldly I had triumphed over those troublesome

My very first experience with scales was board. Finally I decided to break this "hands separate for one octave." Once "great distance" in half by playing one conquered this exercise was increased, octave (1, 2, 3-1, 2, 3, 4, 5) then the Then, with two octaves, my troubles began. octave above in the same manner, twice The fingering was rather easy to remember sounding (once with the fifth finger and when playing only one octave, but when I again with the thumb) the C common to

was auranced to me two-octave stage timings sont octaves, seemed to me to be inordinately compil-cated and an inevitable jumble followed.

"How is it," I asked myself, "that I can ried for another journey over eight keysplay one octave correctly yet am so It then occurred to me that I need not thoroughly stumped when it comes to sound the C the second time. So, when I After considerable, not to say arrived at it I simply changed from the fifth heated, cogitation I evolved the following finger to the thumb. Now the C was no longer an outpost. Instead it had become scale of C, I played two octaves in suc-

Can You Tell?

- 2. What is the difference between Noise and Musical Sound?
- 4. What is meant by Gregorian Music?
- 5. What is Syncopation?
- 6. What terms indicate respectively the use of the Soft Pedal
- Who were the Troubadours?
- 8. Name a distinguished Australian Pianist now an American
- 9. (a) Who Invented the Nocturne? (b) Who Improved this

10. Name four famous Violin Makers.

TURN TO PAGE 615 AND CHECK UP YOUR ANSWERS. Save these questions and narrows as they appear in each issue of the Evross Mouse Management and the country and the month, and you will have fine intermediated instantiated in the Evross Mouse Management interrul where you are host to a group of mouse burst of the entire country and the state of the entire the entire of early pupils or otherwhom to be the encopeled stocal reading table.

THE ETUDE

Helps to Harmonic Memorizing

By the Well-Known Theorist

ARTHUR OLAF ANDERSEN

Mr. Andersen shows how Harmony may be employed in a practical manner to aid memorizing. The author has had many noted pupils, as the Professor of Harmony at the American Conservatory. Among them is the brilliant young composer, Leo Sowerby.

music, as far as chordal structure triads for these Primary triads.

is concerned. These are the primary colors of tonic, dominant and subdominant. All chords, no matter how complicated in construction they appear to be, may be likened to the primary qualities. The Primary Triads are the chords composed of three notes formed on the first, fourth and fifth degrees of the scale, As a matter of convenience, these are herewith given with the Roman numerals indicating their scale position.



Those triads built on the remaining four degrees of the scale are called the Secondary Triads. These triads may all be used in substitution for the Primary Triads They are:



In comparing the Secondary Triads with the Primary Triads it will be found that the II triads having two tones in common with the IV triad, and consequently exhibiting the same quality, may be used as a substitute for the IV quality.

with the I triad and two also with the V IV and V of the first three measures triad. It therefore shows possibilities of of (a). substitution for either of these qualities. The tonic quality of the mediant is best neserous and the HTML and the tell train every several the HTML and the several training the training the training training the training training training the training t if the III triad is used with the third of stantiate the statement that there are but the chord in the bass. III6, preceding the I. (The Arabic numeral 6 indicates the first is concerned. inversion because the interval between the note in the bass and the root of the chord are sufficient in themselves in the harmoni-

scale, the submediant (VI), has two tones vacillates from the natural sequential orin common with the tonic triad and two der of the scale in which the melody is ured . with the subdominant triad. The tonic written, the primary triads are no longer quality is strongly evidenced when the sufficient for proper harmonization. VI follows V. The IV quality of the Therefore, it becomes necessary to know submediant triad is more pronounced what to do with the other chords in the when the VI precedes V.

common with the V and is strongly doming melody must belong to one of the nant in quality, progressing naturally to three whether or not there is a change of the tonic triad or to the submediant triad. key.

sion be used in place of the I.

HERE ARE but three qualities in make a few substitutions of Secondary significance. As an example let us con-



Here is the natural chord cycle with II of (b) substituting for the IV of (a), in the second measures. In the following we have



VI and II6 in measures one and two of the V7 (b) substituting for I and IV of measures E-G#-B-D-F.

measure of (a).



we have VI, II6 and III6 in the first

Upon examination, we find that in every The dominant quality asserts itself triads had been used. This goes to subthree qualities as far as chordal structure

Primary triads are interdependent and zation of simple, straightforward melody. The triad on the sixth degree of the However, just the moment the melody scale. Since there are but the three quali The leading-tone triad has two tones in ties to consider, the tones of the vacillat-

Thus the Secondary Triads find their But how are we to know whether or not places in the harmonic scheme as substi- a modulation into a new key has occurred? tution chords for the Primary Triads. In There may be sharps, flats or naturals not this sense, when a Tonic quality is men-tioned, the tonic triad alone is not in-accidentals do not necessarily evidence a ferred, for the VI and III may on occatary reflections of possible key colors.

The position in which a Secondary In every scale there are seven possible Triad is found greatly assists in determinkey colors with which to work. Each ing its quality. Take, for instance, the triad of the scale may be considered innatural chord circle, I-IV-V-I, which is dividually a tonic. The preceding chord the basis of all harmonic progression, and colors of each qualifies and determines its

sider the V triad of C major, G-B-D. We find that it is a major triad. Transfer the thought to this triad as a new tonic. Precede it by the V of this new tonal color and we have D-F#-A. If this V of the dominant key is used but momentarily as a related passing color, we do not consider the progression a modulation but a transition. Each triad may have its transitory dominant precede it without affecting its own status in the scale in which it is found. Thus we may have the V of IV, the V of II, the V of VI, the V of III and so forth. In order to determine exactly the nature of each of these dominants, the triad with which it is to be the scale by adding a third above the used must be considered. If the triad is triad.) On the third beat of, the second minor we consider the key to be minor. measure the E is not made natural accord-As an example take the submediant triad ing to the F minor scale. This chord in C major. We find it to be a minor cannot be spelled in the original key untriad and consequently the transition is to less the next chord is found to be "in key." A minor. The dominant of the submediant is E-G#-B. By adding a third above this V triad of VI the V7, E-G#-B-D, results. By adding still another third above is permissible in the use of the mediant in

In Ex. 5, by substituting IIIe in the time in the key of the new tonic triad a third measure of (b) for V in the third modulation results. At one time the in-mediant-tonic. The momentary key color troduction into a melody of an accidental does not persist, for in the third chord not found in the signature was considered of the third measure an A4 is introduced. a modulation; but this wide application of the term led to a very great deal of and must be explained. Looking ahead, incorrect and complicated harmonic we discover that the first triad in measure analysis.

Chord Figuration

The figuration for the first inversion of a V7 chord is indicated V5 and is called a dominant six, five chord. The The III triad has two tones in common three measures of (b) substituting for I, full figuration for this chord is V . The 6 indicates that the root is a sixth above the bass note, the 5 and 3 that the other factors of the chord are at these intervals from the note in the bass. (The 3 is usually omitted in the figuration, as this tone, a third above the bass note, is always taken for granted.) The second inversion of a V7 chord is indicated V 6 or, abbre-

viated, Va, the 6 being understood. The third inversion of V7 finds the bass figuration: V 4 or, abbreviated, 44, or, still more abbreviated, V2. The second inver-sion of a triad, fifth in the bass, is fig-

Let us take for harmonic analysis the following passage from Beethoven's first piano Sonata, Op. 2, No. 1, fourth move-





ARTHUR OLAF ANDERSEN

In the first measure are found the I and VI triads. In measure 2 the first two chords are II triad and II7. (Seventh chords may be formed on any degree of This next chord on the first beat of the fourth measure is the mediant with the E flatted instead of made natural. This of VI the Vo of VI results, minor. If this mediant triad is momentarily considered as a tonic, it will be If we remain for a definite length of found that the two preceding chords are

This is not in the signature of F minor four is the sub-dominant of F minor, This should be considered as a sub-dominant-tonic. The dominant of this momentary tonic is F-A4-C, and we may then analyze the last two beats of measure

three as dominant of the sub-dominant. In analyzing according to this transitory shifting of the tonic to different triads of the scale, the main tonality of F major persists throughout to the end of the movement. If this were not so, the key shifts would be numerous and difficult to memorize. The same passage, according to an analysis in which every accidental signified a new key, would be:



In this older method of analysis we find a new key intruding itself into every measure. The memorizing of these key changes in piano music, or any kind of music, would require a more highly developed retentive faculty than most of us possess. Consequently, digital memorization is unconsciously brought to bear on such passages, a process that is often not he taken it straight to the piano for sight-

Triads may be divided into a definite

classification as follows: III and VI are

to the I or chords of tonic quality

tonic quality chord progresses to a subdominant quality chord. The second-half of the second measure

is a dominant quality chord, whether analyzed according to the old or new

system of analysis, and progresses to a

tonic quality chord in measure three. The

Self-Help Questions on Mr. Andersen's

guished from a transition?

chord symbol represent?

altered by inversion?

other chords of like quality.

Shall Music Study Be a Game? A pupil should be taught to take each new composition to his desk first to analyze By Clyde Norwood it harmonically. By so doing, a feeling In THESE wide-awake days our juniors writers and composers will look back to some home work to do. If parents well to expected the awake days our juniors writers and composers will look back to some home work to do. If parents well to the parents with the parents will look back to some home work to do. If parents well to the parents with the parents will look back to some home work to do. If parents well to the parents with the parents will look back to some home work to do. If parents well to the parents will look back to some home work to do. IN THESE wide-awake days our juniors writers and composers will look back to some none control out. If parents we are expected to be precedous. Every hour their own childhood, they will remember only back them up and aid the teacher they preceded to be precedous.

of the predominant harmonic atmosphe of the work will impress itself into his they receive many impressions, hear varied that when they were ten they liked being the child learns to consoling and does discovered. mind whether or not he has perfect pitch and mentally hears what he is analyzing they receive many impressions, hear varied that when they were ten they may be the child learns to coördinate his sign and the fingers, first without tone, and the fingers, first without tone the commentation of the control of the co In the course of his analysis, he should study the metrical design and general pat markable sights. Electrical wonders, the hated anything in the word of the plant hat telephone, radio and other inventions make lessons that seemed to suggest they were must learn how to put the keys down with tern of phrase plus phrase and period plus period. He should allow his arms and fingers to move in accordance with the It is no wonder that the children of to
Musical games are delightful, if played does when he plays a music game, them keenly alive. notes he studies, and, by so doing, he will have gained a very much greater insight into the composition than he would had

of yesterday; it is no wonder they catch place of correct principles which have to be making up tiny tunes above anything else or yesterday; it is no wonder they eatch place of correct principles when he spirit of progress all about them. All learned and practiced. Little people cannot But, even if after a year or two the pural transfer and practiced in the spirit of progress all about them. though school subjects are more in number live on cake three times a day; they must has a dozen or so of these, of what value and more difficult, students seem to finish have something more solid part of the time. are they if he cannot play them with good school at an earlier age than formerly.

The study of music must keep abreast have no home work, and nothing to practice to play the piano, he must begin again ag

tonic substitutes and may progress to chords of IV quality as does the I. III may also substitute for the dominant, espeginning broader and more comprehensive. a week and join in music games. This of having been spoiled. He does not was cially if written with third in the bass, and this may proceed to I or chords of tonic Times touches the heart of this matter. nothing to learn away from class, and no mind. quality. II is strongly sub-dominant in The writer says: "I believe much of the responsibility on their part. character and may progress to chords of great mass of music now put forth for great mass of music now put forth for teaching purposes is on mistaken lines. It The children can meet together, but from and then arm movements, start the founds. V quality as does the IV. VII is decidedly dominant in quality and should progress underrates the pupil's intelligence, and too the first lesson are taught foundation printion correctly and daily add a little till is often it is not childlike, but merely baby- ciples in simple form. These prove absorb- is firmly laid! Each principle may be it Chords may change, in repetition, to

In the given example from Beethoven's
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In the given example from the very when they are well grounded, with the very when they are well as the very which they are well grounded, with the very when they are well grounded, with the very when they are well grounded, with the very when the very when the very which they are well grounded, with the very which the very which they -which are having such a vogue at pres- something to be learned for each lesson, will have the fundamentals and a rece chords of tonic quality, I and VI (repetition of like color). In measure two, ent, just babyish? They seek so despersomething to do, and that every new step toire of ten or twelve pieces. Meanwhile first-half, are II and II7, both of subately to interest and amuse that the whole depends on the one before. dominant quality. This goes to substanscheme is nothing more than a game, and
Children of seven or eight can be deeply interfere. But to have nothing but make tiate the generally accepted fact that a an infantile game, at that.

day are more advanced than the children as a pastime. But they cannot take the Most of the kindergarten ways street

A paragraph from the London Musical goes on for a year or two, with really to practice or train his fingers to obey his

ing when presented in an interesting way lustrated with simple technic exercises, and

interested in foundational study. They see games to show, for the time and mony This writer continues: "If educational the common sense of it, and like to have spent, is a big mistake.

The child learns to coordinate his mind right movements, not "any old way," as he

The children who merely play at music touch, tone or effect? If he really wants of the times; it must be from the very be-

> Far better that the pupil be willing to he can play music games if they do no

How Schubert's "Rosamunde" Music Was Re-Discovered

second-half of measure three is again a Schubert's lovely "Rosamunde" music at our service—had we succeeded in find—who were nearly choked with the dust dominant chord and it progresses to a was lost to the world for nearly half a cen- ing a trace of them.

phases upon which we have touched in this I had failed in one chief object of my board, and showed us some treasures that "We dragged the bundle into the light, article he will be able to carry on the article he will be able to carry on the state of the stat most dearer to me than the symphonies. conversation to the Rosamunde music; he were in search of. Not Dr. Cureton for himself the doorway to a most Besides the entractes in B minor and B believed that he had at one time possessed when he made his truly romantic dis Besides the entractes in B minor and B desired in the Haller Air, a copy or sketch of its III. Might II go into covery of the missing leaves of the Syriks (No. 9), which we had already acquired in the cupboard and look for myself? Certainly, which is the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the syriks and the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to being more grateful than I was at this momentary of the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to be significant to the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to be significant to the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to be significant to the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to be significant to the missing leaves of the Syriks and the cupboard and look for myself? Certainly, if I had no objection to be significant to the cupboard and look for myself? Certainly, if I had no objection to be significant to the cupboard and look for myself? Certainly, if I had no objection to be significant to the cupboard and look for myself. The cupboard and look for myself. The cupbo thorough and complete system of harmonic analysis which will be of inestimable value amourted in the second act, and a 'Hirsome search, during which my companion whole of the music in Resonande, tied up ten Melodie' for clarinets, bassoons and kept the doctor engaged in conversation. I after the second performance in Decemhorns; but we still required the accom- found, at the bottom of the cupboard, and ber, 1823, and probably never disturbed 1. Name three ways in which a sec-1. Name three ways in solitch a see norms; but we said require the said in the two in this farthest content as builded in the said in this farthest content, as builded in the said must have been onderly triad may be substituted for a painment to the Romance and the two in this farthest content, as builded in this farthest content, as builded in the said mustle of books one handle of music since. Dr. Schneider must have been paintinens to the Assistance of the Assistance o choruses, as were as use constrained and black with the undisturbed dust of that he remembered his own days of the 2. How may a modulation be distin-

Grove tells the story in his own words:

as a now many occurre, gaugen by a specific product of the box, about the box, should be a specific product of the box and the box, should be a specific product of the box and the box, about the box. "So far, success-brilliant success. But self; he again had recourse to the cup-

ble librarian, Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the two monks, fruitless.'

ominant chord and it progresses to a was lost to the world for nearly mait a centrolic quality ford in measure four. The tury. How it was discovered in View of the measure four are by two noted English musical zealots—the measure four are by two noted English musical forminant produced by the student will take these four of the student will take these four the student will take these four the various measures for carefully study the various measures and carefully study the various forminant formin forminant forminant forminant forminant forminant forminant for 'we have found a box, and a heavy one

3. What do the three figures ofter the been too cruet, and yet notiner from Linds and yet notiner from mastery of Souriani on the Natron and copy what we wanted, and I now fell the character of a chord of the Musik-Verian-where the admirables, so well described by Mr. Curron: that my mission to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion of the Natron and copy what we wanted, and I now fell the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the more contained the massion to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion to Vienna had not been the character of a chord of the Musik-Verian Mr. C. F. Pohl, was entirely 'Here is a box,' exclaimed the more contained the massion to Vienna had not been the massion to Vienna had not been the massion to vienna had not been the more contained the massion to vienna had not been the massion to v

5. What is the advantage of the pre-liminary harmonic analysis of the piece? Teaching Phrasing in Classes The Mission of the Small Talent

"An audience of students is one of the self. She spent more time on the develop-other plaints for people who never had the in groups of popils is, of course, meeting As automate to automate the various minds at a common point. The most pathetic things in the world's said a ment of her voice than was justified, experiment of the problem o

accompassec.

We the first speaker found much joy

Her appreciation of the artists she heard

and gave much pleasure through the use

was thus intensified and she was enabled

to since the control of the artists she heard

if it not worth a great deal to be able to

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if portion in the final state of the English class. By diana gave much pleasure through the use was thus intensified and she was enabled withing the work easily and simply into far of her own small talent. She played Pad to sing for those who otherwise minute.

as they now it was true intentioned and she was enabled the processor, unough name with the was enabled the processor, unough name with the was enabled the processor of the cover small talent. She played Pad- to sing for those who otherwise might others a glimpse of what music means to must recognize the recognization of approach and method of crewski's programs for tunes with use the master him-posers. She played symphonics with an-one's own soul-that, it is sion of the small talent.

question of phrasing was one that seemed woman at a results.

The particularly difficult to one class of puglis hopes and ambitions that are never to be musical horizon. Knowing that the seeds sion of them could be enjoyed. A new particularly difficult to one class of the seeds particularly difficult to one class of pughts until the "composition" was used as the word "theme" is used in the school work and the phrases, all assuming the right program and the phrases, all assuming the right program is the musical "composition," just are never to be musical normon. Knowing that the sacri-face of the study either of voice or plans for once told her that the only numbers of word on make her more proficient in the favored, the was content to know a composition," just a composition, "just a composition," just a composition of them could be enjoyed. A neather of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed accomplished."

Sherwood's program she really enjoyed that the sacri-face of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed accomplished. The sherwood is program she really enjoyed accomplished. The sherwood is program and the program is the sherwood in the sacri-face of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed with the sacri-face of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed with the sacri-face of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed with the could be enjoyed. A neather of the sacri-face of the study either of voice or plans for once told her that the only numbers of Sherwood's program she really enjoyed with the sacri-face of the study either of voice or plans for once told her that the only numbers of the sacri-face of the study either of voice or plans for once told her that the only numbers of the sacri-face of the study either of voice or plans for once told her that the only numbers of the sacri-face of the study either of voice or plans for once told her that the only numbers of the sacri-face of the study either of voice o

restful point of approach and method of crewski's programs for those who did not never have heard the songs of great comes of some parts in those who otherwise might of crewski's programs for those who did not never have heard the songs of great comes one's own soul—that, it seems, is the mirror of sources of sources

A Suitable Memorial

By CHARLES B. DRISCOLL

The following satire is one of the most biting yet the most human we have ever read. It is reprinted, by permission, from the brilliant "McNaught's Monthly."

to boil d a great pipe organ as a memorial is a bout Miss Costigan, to give the editor-conditions he had named. I called Miss Costigan, to give the editor-conditions he had named. I called Miss Commercion with the project. She was a to boil d a great pipe organ as a memorial is about her the ring of veracity. Where ish Davis on the telephone to make sure to boil the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the was a support of the remaining Costigant It was the remaining for Miss Emmaline Costigan. It was is she now and what is she doing, and that the committee approved. Then Wossatisfactory because successful, and so what does she think of this project?" som counted out the five thousand dollars or audible fruit that I glowed with more into all that. Fact is, she's rather out of unwieldy roll in each of four enormous Tulsa. She was the hostess of Miss Em than mere musical appreciation when the it, you know. She's retired from the school pockets. great organ boomed and sang its way into system." the hearts of Rawsonites on the dedication

The idea of building a pipe organ in the but I was neppy in autocaung it. It was "you are not in very good standing here," and the root noble an idea to come out of way. There's no pension for teachers in That was when nineteen thousand dollars she said, "because I led an unsuccessful number of the pension of the pe a mere editor's mind. It was evolved by Rawson. The Chamber of Commerce is had been given. a mere entror's minu. It was evolved by assessing the Chamber of Commerce is a combination of best minds, including opposed to paternalistic schemes like that, those of influential business and profestions and has never permitted a pension fund sional men, members of the alumni association of the High Schoot, mount had governed the Chamber of Commerce, and of themselves."

A T. THIS stage of the undertaking momey, and for a year I have had to keep a nurse with Emmaline, besides paying of the beaux arts in Rawson, came to see minds that merely served to decorate Raw- "Exactly. I had never thought of that. son society. The project was presented to Well, then, where is Miss Costigan?" me by my employer, Marcus Borrow, who "Living out in Oklahoma somcwhere, I

the age of seventy in very poor health for pension law." one reason and another, and had been obliged to give up even the musical directorship of the high school, to which her labors had been confined during her last she's living with. But all this has nothing

"And the Committee proposes to build a memorial organ for the old girl while she's still alive." my enthusiastic employer

"Fine idea!" I replied, getting into the spirit of the thing at once. "Why, we can life. I hope you'll write some good edit araise any amount of money for such a torais." any amount of money for such a torais." The project, I'm sure. Where is the old lady I did my best, I wrote an eloquent ap- like stuff." tude that the people are going to express which I set forth the virtue of this teacher in such a beautiful manner?"

to Emmaline Costigan. The committee by teacher. this time had grown to be a thoroughly halred, erect, dignified Standish Davis had been awarded the chairmanship as a final In THREE WEEKS we had collected been awarded the chairmanship as a final In thousand dollars, which was more representative civic body, and the graybest elements were enlisted.

"It is rather fine, don't you think?" said to wait until Miss Costigan is dead to of the Mississippl." erect this memorial."

has means of her own?" I ventured.

had ranged from forty dollars a month, at woman who's teaching down in Tulsa, I the arts. He had seen a Madonna in Florcome some months since. She had reached permit the legislature to enact a teachers'

"Living on charity, you mean?" "Well, that's one way of putting it. You

see, she's an old friend of this teacher to do with the organ, We'd need the organ anyhow, and the memorial idea will

now, and what does she think of this grati-peal entitled, "A Suitable Memorial," in who had taught Rawson to love music, "Well," my owner confessed, "I don't through many generations of school chilknow so much about all that, I went to dren. I told how she had organized the school to her, and I know she knows her high school band and orchestra, how she apples. I suppose you'll have to talk to had directed performances of Gilbert and some of the committee; though, to be Sullivan opera, and how she had formed sure, they've already talked to me, and I've musical clubs among the adults. I emassured them that the Condor is behind the phasized the appropriateness of the pro-So I talked to Standish Davis, chairman the citizens who had determined to build the world?" of the Committee on a Suitable Memorial it during the lifetime of the beloved old

gesture of important respectability. If than the committee had planned to spend this coldly eminent scion of Plymouth for the organ. Then Job Wossom, said Rock approved and led the movement, then to be one of the richest oil men in the indeed was the community assured that the Kansas fields, came into my office and declared himself.

"It won't do for Rawson to have just the aristocratic Davis, as he offered me a an ordinary organ for this here memorial," cigar. "The whole community thus hon- said Wossom, who wore a hard look on oring one who has served so well in the his face and had never yet been seen in a cultural life. And besides, an organ is clean shirt. "I'll give five thousand dollars needed, really, and there are no public more to the fund if you'll see to it that funds to buy it. So I think we ought not we get the biggest and loudest organ west

I was a little confused for a time, but in a flood.

assings, as cultur of the narrows in Now, I a like to get some personal stuff that his donation would be accepted on the conditions was the raising of a fund about Miss Costigan, to give the editor-conditions he had named. I called Stand-"Well, I don't think it's necessary to go in bank-notes, of which he carried a very

"Living on her pension, or maybe she on which it was based were published in She did not speak bitterly, but sadly, as the Condor, the donations came rolling in she told me of her life-long friendship for "No, not exactly that. She's had bad more rapidly than ever, and we were the music instructor, and of her present new Rawson High School auditorium as new Rawson High School auditorium as health for a long time, and she never had forced to intimate that there was enough protectorate over her friend. a memorial to Miss Costigan was not mine, but I was happy in advocating it. It was any sense about saving her money, any money to buy the kind of organ desired.

been a tool-dresser in the Eldorado field advance three or four hundred dollars to five years before, and had become a millionaire over night when he had picked a so that she can have an operation she had been waited upon by a composite believe. You see she's down on her luck, likely piece of acreage and paid for it needs. I have run out of money or I as it were. She didn't save, as I told you, with money he had won the previous night EMMALINE COSTIGAN had directed like so many of them. And she's sick; on was drilled in, and Collester, tool dresser, had a bourt it, and wants to hear it schools for thirty-five years. Her salary her last legs, in fact. Living with some had become Mr. Kent Collester, patron of before she dies." had ranged from forty dollars a month, at woman who's teaching down in Tulsa, I the arts. He had seen a Madonna in Flor-the beginning to eighteen hundred a year, believe. Anybow, somebody that used to ence, reputed to be the world of Andrea del I PUT IT UP to the committee at its next the beginning to eighteen hundred a year, believe. Anybow, somebody that used to ence, reputed to be the world of Andrea del Put IT up to the committee at its next meet. There was a good deal of discusat the end. For, yes, the end of the good teach dramatics here and went off in a Sarto, and had paid one hundred and fifty thousand dollars in cash for it, because sion, but the representatives of the Cham-the guide had told him that this was a pic-ber of Commerce and the Board of Eduold lady's period of musical service had huff a few years ago when we wouldn't thousand dollars in cash for it, because ture that could not be bought. He had pre- cation were emphatic. They said there sented the Madonna to the Rawson Y. W.

> life. I hope you'll write some good edithey had a liking for crowns and such- appropriation of four hundred dollars to So I knew that I had to deal with no common connoisseur when Kent Collester torney for the committee, arose and issued entered my office and said he wanted to a formal opinion. It was to the effect that

kind of a ring painted out," he explained,

in his presentation speech. "These old

in the high school. the committee already has enough money

in hand to finish the organ in good shape. want to make sure the thing's done right. proposition, and that you'll do your best." posed memorial, and praised the genius of Is it going to be the biggest and loudest in

"Well, very nearly that. It's going to to pay his expenses for a special trip to be as big and as loud as it can be made in that auditorium."

"Then I want to build a new auditorium and make it bigger and louder. Rawson can't afford to do things by halves. Can we let a lot of low-life Mormons out in Utah say that they've got a bigger organ than us? Find out what a new building

of education agreed to have a Temple of of Russia used to own, and-" Music built adjacent to the high school, "I move we stop talkin' nonsense ar

O NE OF my most satisfactory undernakings, as editor of the Rawson when I makings, as editor of the Rawson of a fund.

"Why, it's a corking idea!" I replied, finally promised the generous benefactor

"Music was well under way when I makings as editor of the Rawson of a fund.

"Now, I'd like to get some personal stuff that his donation would be accepted on the makings of a fund."

"Now, I'd like to get some personal stuff that his donation would be accepted on the makings of a fund."

"Now, I'd like to get some personal stuff that his donation would be accepted on the makings of a fund." duced herself as Jane Merchant, a teacher of dramatic art in the high school at maline Costigan, who was receiving such When Wossom's gift and the conditions signal honor in Rawson, she informed me.

"I'm not in very good standing here," somewhere else. I do not make much Emmaline as a kind of a useful memorial derful constitution, and she may live yet

was no possible room for doubt that this C. A., having first hired a scene-painter in Jane Merchant was a grafter, and just Kansas City to paint out the halo. "It's wanted to get hold of some public money. more democratic, and more like a picture She had always been that way, they agreed of American Motherhood with that funny grasping and greedy for bigger salaries and what-not. And, being a teacher of dramatics, she was forever dramatizing help get the donations. And it's a mighty

Europeans were all right, and they knew something, they said. Rawson was well nice thought; this thing of erecting a fine how to make high-priced pictures," he rid of her, they declared, and they would memorial to a woman of humble station in added, "but of course they lacked that countenance no diversion of funds. When I rather ventured to plead the case for keep the object of the memorial alive long enough to hear the music, John Rood, atgive a bit toward completing the organ any donor could properly enjoin the "misapplication of any part of the Memorial "I believe, Mr. Collester," I said, "that Fund" to such a use as I had proposed. There the matter ended, apparently to the satisfaction of everybody. It was decided "Yes, but I want to be in on it, and I to offer two thousand dollars to Ivan Prague, as a fee for a dedication concert, and sufficient funds were promised also

America for this occasion. "It'll be the best advertisement for Rawson we could get for the money," said Claud Ranley, half owner of the famous Ranley-Rouse lease, "and I'll pay for a special car to take the committee to New York and back to meet the organist and bring him out here."

"No need of that," said Bob Woodbury for the organ will cost, and I'll give any with flushed face, "when you all know thing up to a half million dollars to build that either one of my private cars, or both of 'em, is at your disposal. My new par-The committee was delighted. The hoard lor car is a duplicate of the one the Czar

and connected with that building so as to get to work an' vote some more money to form a special auditorium for it. More hurry up the work on the Temple," piped money was raised, and the donations came up Ellis Jackson, who never did like Woodbury since Mrs. Woodbury had

THE chief difficulty in teaching anything

Ry A. I. Allan

So the committee voted much money, having far more funds than it knew how to spend, but it paid no further heed to door right toward the platform. Yes, there the plea of Miss Jane Merchant.

Music was occupied when the famous organist made his bow, took his place on the bench, and pressed the manual keys for undertaker walked Miss Jane Merchant, the first blast of the Overture. It was eyes cast down, pale, stern. Rawson's big musical night, and everybody who was anything was there. No charge for admission was made, but only ticket-holders were admitted, and thus there was not a whit of doubt about the propriety of the occasion. Dunning Mitchpropriety of the occasion. Dumning Mitten-ell, who had lost his last dollar on a COULD feel the trembling of the chair-"duster" only last week, was not present, and solve, and I could sense the dra-They had been handed tickets by a mem- funeral march came to its solemn and imber of the committee before the news of pressive close, the collapse of the Mitchell fortune had return of the tickets.

"Never mind," Mrs. Mitchell had replied. for an invitation to our garden parties!"

With such careful selection on the part of the committee, you may be sure that it was a distinguished audience, * * *

THE OVERTURE left no room for I doubt that there was a master at the keyboard. Whether the audience understood that this was a masterful performance upon the best instrument that money could buy, I do not know. But the music, besides being good, was also loud. The applause was thunderous.

After a short encore, Standish Davis stepped to the center of the platform and made a brief speech. He dwelt upon the generosity of the people of Rawson in having given so freely of their wealth for the erection of this Memorial Temple of Music, and alluded to gigantic strides in music, art, and letters that were being made by this fortunate city since the discovery of oil upon its borders.

"Oil is the handmaiden of the arts," said the distinguished descendant of the Mayflower, "and if any man shall question this assertion I shall point to this temple, to this organ, and to this audience. I could point also to the beautiful Madonna every sound has its own pitch, although it that our distinguished townsman has lately presented to the Rawson Y. W. C. A, nary ear. (applause). I could point to the handsome

"The committee had a telegram today from Miss Jane Merchant, at Tulsa, say-ing that Miss Emmaline Costigan herself thundering down its great cliffs, sings a might be with us this evening as Rawson's mighty tone which can be identified as "G" guest of honor. A seat has been reserved on the pianoforte, only deeper-much for Miss Costigan in a box at my right, deeper-than any piano could record. but we have given up expecting her, and the concert will proceed. The next num-vibrations in a given second. The more March, from Götterdämmerung."

called Mrs. Jackson a "climbing night- nudged me with his elbow. He was starshade" at a card party given for the Chil- ing, startled, toward the main entrance. And there was matter enough for staring. Someone was pushing something long and black down the center aisle, from the front Quilliam, Rawson's most solemn and one chapter of which considered the writ-EVERY one of the three thousand seam Prosperous undertaker, wearing his most in the Costigan Memorial Temple of martified functal expression, pushing a splendid command of English, had public the Costigan Memorial Temple of martified functal expression, pushing a splendid command of English, had public the contract of the Costigan Memorial Temple of martified functal expression, pushing a splendid command of English, had public the cost of the Costigan Memorial Temple of martified functal expression, pushing a splendid command of English, had public the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression, purpose the cost of the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified functal expression and the Costigan Memorial Temple of martified function and the Costigan Memorial Temple of martified function an rubber-tired bier upon which rested a cheap, plain, black casket. Behind the articles. His booklet was in general in-

"Confound her soul!" the son of the Pilgrims whispered to me, as the portentous little procession halted just below the platform. "Old Jane Merchant knows her dramatics all right!"

for instance, and neither was his wife, matic suspense of the audience, as the Miss Jane Merchant was standing at the

got abroad, and it had been necessary for head of the casket, facing the audience. the member to make a special call at the She spoke in a low, restrained tone, but Mitchell home on the Hill and request clearly, and the audience, leaning forward, heard every word

"Here is Emmaline Costigan. I have "We're used to it. We've been rich and brought her to your dedication. She was poor again five times already, and we'll my friend, and yours. You have built her be right back again in time for the grand a great Memorial. I have taken care of opera season next winter. Here's your her and nursed her. She wanted to come old concert tickets, and when we strike oil to this concert, and I am sure that the again, don't you dare come around looking good citizens of Rawson wanted her to come, too.

"She would have loved this hall and this organ, but she needed medicine, and food, and care. You paid her so poorly in money that she was dependent upon me for these essential things in her old age. I did my best for her, and the last of that best was to bring her here to you tonight. I have spent all my money. You will have to bury her. I leave her with you."

And Miss Jane Merchant walked slowly toward the door, her head a little bowed, while Rawson's most distinguished audience gasped in astonished dismay.

The great Rodorowitsch turned to his keyboard, and the audience filed out to the strains of the Dead March from "Saul." So I did not get a chance to deliver my dedication address that night. It was a very eloquent composition, and was en-

titled, "A Suitable Memorial." A Little Talk About Pitch By C. Hilton-Turvey

Sound has been defined as "anything audible," and tone as "anything audible with definite pitch." This is not exact, for is not always distinguishable to the ordi-

Falling rain has not only distinct pitch. painting in the magnificent home of Har- but everybody has heard the tinkling little tune it plays on the roof. Even what we class as "noise" sounds a definite note, or

Pitch is governed by the number of ber is to be played at the request of Miss vibrations in a tone, the higher in pitch Costigan herself. The request appears a it is. When a sound vibrates very swiftly little inappropriate, perhaps, but the tele- it becomes inaudible to the human ear. So, gram from Miss Merchant was quite plain. too, when it vibrates very slowly it be-The organist will play Siegfried's Funeral comes inaudible to human hearing. The lower "limit of audibility" as it is called, The audience was quiet and tense as the is about 16 vibrations per second. The slow, sonorous, majestic strains of Wag- upper "limit of audibility" for musical slow, sonorous, majesuc strains or view opportunities and sonorous sonorous sonorous majesuc strains or view of the short syllable first; as, toward heaven. The organ wept. The the limit for audible sound, not dislights were dimmed, and in that hall it tinguished as musical tone, goes up to 30,seemed that all the world was mourning. 000 vibrations per second and more. After

A shorr time ago, I picked up a booklet Ex.4 devoted to journalism and story-writing, lished a number of books and magazine structive and entertaining and was set forth in a clear and convincing manner. The writer, however, met his Waterloo when he attempted to set a verse to music. He gives the following illustrations of

Tennyson's "Break, Break!" set to 6 P. P. P. P. D. By cold. Graph Property

The second illustration has the advantage that it gives the singer more time to take a breath in the first three measures; but the grotesque rhythm of measures 4, 5 and 6 is retained Surely anyone who as can listen to a rendition of these last measures without a feeling of discomfort

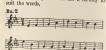
has a kink in his musical brain. The first thing for the learner to do, when attempting to set a line to music, is to mark the long and short syllables. For

Once upon a midnight dreary,

While I pondered, weak and weary Since the strong beats in music come on the first part of the measure, we might insert a bar before each long syllable;

Once up on a midnight dreary, |While I |pondered, |weak and |weary This gives us a measure of two beats, called duple measure. The signature

might be taken as 2. The next step is to invent a melody to suit the words.



These notes, being all of equal value, give a monotonous effect to the phrase. They might be varied thus:

A PRINCIPALITY Chr. H. H. D. D. H.

Other variations will readily suggest

This meter is called trochaic. It consists of one long or accented syllable followed by a short one in each foot. The iambic meter differs from this in

O sweet and far from cliff and scar, The horns of Elfland faintly blowing! seemed that all the work of Standish Davis, these limits are passed there is situated.

I was stiffing next to Standish Davis, these limits are passed there is situated among the celebrities on the platform, fac. There is no limit to sound—only to our one of the calculation of the standard and when Davis perception of sound.

"Music is the medicine on the wascemed part of the measure; as, heart,"—LEGGH HUNT.

Bre 1 1 1 1 1 1 1 1

horns of Elf-land faint-ly blow-b. Another form of poetic foot is the anapest which has two short syllables followed ed by a long one:

I am mon arch of all I survey,

Here again the long syllable should one directly after the bar. If the measure signature is 4 the second long syllable falls on the third beat, which receives secondary accent.

I am mon-arch of all I sur - ver The fourth kind of meter in English

verse is the dactyl which has a long syllable followed by two short ones: This is the forest primeval.

The |murmuring |pines and the |hemlocks This might be written in 4, 4 or

וושוועוועוועוועווני

in it in mounts of in income 8

be to make the rliythm well marked, that is, to place the accented syllables on the strong beats of the measure. The melodies should be as smooth and flowing as possible. Large skips and unsingable in tervals should be avoided, and special care should be taken not to accent syllables in the music that have no accent in the verse The trouble with the line shown in Ex. I and 2 is, that on, grey, and O come on the accented beats, instead of on the words, cold, stones and sea.



Various rhythms can be applied to the same verse; for instance, it might be written in 4, 4, or a measure, provided

the accented syllables are properly placed. After deciding upon a suitable rhythm, a key should be chosen which will bring the melody within easy range of the voice. The highest and lowest tones should not occur too often, as this is apt to tire the voice. High notes should also be used sparingly, in order not to spoil the effectiveness of the climax. The climax should occur at an appropriate place in the song and should fit in with the idea expressed Unimportant words should not be stressed by giving them long note values or by placing them on the accented beats of the

The instructions here given are intended merely to be elementary. Skill in the art of setting verse to music requires, besides some native talent, continuous application

"Music is the medicine of the breaking

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

School Credit for Applied Music Study

NE OF THE recent developments in school music has to sion of applied music study of the piano, pipe organ, voice and instruments L OCAL CONDITIONS present different problems in working out schemes pils who are taught by private profes- discussed question of certificating professional teachers are accepted by the school sional teachers comes up. Much has been authorities of progressive communities and accomplished along this line in the Euro-credited toward graduation from the high pean countries, but the movement has met school. The accrediting of this study is with little recognition in America. carried on under certain plans and restric- Certain local school boards have ar-

THE ETUDE

recognition and may prove to be the salva- mental study. In some cases the cost of tion of the furthering of instrumental the lessons is borne at public expense, but, study and cause a wholesome reaction to the in general, the cost is provided by the modern tendency to seek satisfaction enabled talented boys and girls who would ordinarily be forced to discontinue their states. private music lessons because of the preswhich should be employed for the creation applied music study. of social pleasure and cultural advance-

Instrumental Music for Individual Development

and of making practical application are involved the selection and wishes of of knowledge acquired. The development the parents, whose duty it is to pay for of the individual is stressed in all school professional service obtained, it is to be activities. The pupil is measured psycho- expected that the parents shall use good logically and an intellectual and practical judgment in selecting teachers, or, if prescription of studies is furnished him, do not, that the fact will be revealed to The formulae of academic subjects for- them in due time. merly offered to the high school boy and Certain pupils who have practiced the girl may still serve a most useful purpose full time required may be over-graded in an intellectual life and for college prep- and improperly taught. The examination aration. These strict formal courses are given at the end of the school term will now modified to include opportunities of reveal the fact and the work of the pupil electives that will create interest in the will not be accepted for credit. The pupil proper use of leisure time.

creased interest on the part of the high and a change of teachers will result. school pupils in these electives, and attendance in the high schools has grown to other pupils who are successful and awaksuch an extent as to tax their capacity. An ens to a realization that the standards in inexamination of high school statistics still strumental proficiency required by the reveals the fact that a large percentage of board of education are equal to those reall of the pupils entering high school never quired for any other study in the school graduate. Less than half of those who do curriculum. graduate never go to college. In order to The teacher must be protected, in the serve properly the great masses who cannot follow a formal academic course or and musical talent, by the use of monthly who cannot afford to remain in school to report forms supplied by the school board. take technical and vocational courses, mod- On this report he is asked to record the ern educators have been brought face to satisfactory or unsatisfactory progress of face with the necessity of offering opporhis pupil. In this way he is not judged tunities in high school in activities which by the failure of a weak pupil whom he create an interest in cultural pursuits by has reported as unsatisfactory. making practical contacts with modern culture and the useful arts. This modern educational attitude has brought about the general recognition of the wisdom of

Methods of Accrediting Applied Music Study

OCAL CONDITIONS present differ- approved and accepted.

tions which are outlined by the local school ranged lists of approved professional teachers who may co-operate with the local high The movement has gained wide-spread schools in carrying on individual instru-

The local music supervisor is in a posisure of the preparation required for aca- tion to compare the quality of the professure of the preparation required to acatemic studies, to continue to carry on the studies instruction given school pushuly of instrumental music. This has totally of instrumental music. This has possible in the schools in genote the provided at a sacrifice by fond eral music education courses, and to deparents. The pupils in turn have devoted cide on the standards of such teaching. many hours to practice, all of which The supervisor, moreover, is in a position should not be permitted to go to naught. to evaluate this quality of instruction, as The silent piano in the average home is it is the duty of the board of education to looked upon as an expensive piece of fur- hold regular examinations of all pupils niture rather than as a useful instrument who are applicants for school credit for

The Selection of Teachers

TT IS quite natural that a sifting pro-L cess should take place in the selection THE PRESENT AGE is one of doing of teachers. As in all things where there

and his parents will realize that the in-The reaction has been noted in the in- struction and progress is not satisfactory

The pupil comes in contact with the

The Proper Grading of Pupils

ORDER to insure the proper grad-I ing of pupils, it is necessary to require granting school credit for applied music the use of standard material which is listed

lieu of this, a graded course of material in music in the high school. This may submitted by the private teacher may be seem to be a narrow point of view, but it

of the symphonic orchestra. Music less for the certification of instrumental study publishing houses vary. Some have seven velopment and maintains a proper balance sons and the practice of public school pu-taken by high school pupils. The much-grades with sub-divisions; others, ten. The with the technical instrumental study. use of the decimal or ten-grade scheme An application form must be furnished should be made the standard, in order to the pupil at the beginning of the school simplify the grading. The teacher is ad- year or semester. The form must have vised not to over-grade his pupils.

the pupil and his parents, who may dis-private teacher is called upon to supply the agree with the teacher concerning the name of the instrument and grading of classification. The fact is that there is a the pupil. The teacher's signature and universal tendency to force the progress studio address must be added. Finally, the of the instrumental student by giving him signature of the parent or guardian must too advanced material. The grading of appear. The application should be viséed piano and violin literature is quite satis- by the school music teacher, approved by factorily classified in the catalogs of the the principal, and passed on to the supercreated music available. The provision of little progress, minimum qualifications are strength for applied music study has en-required of instrumental teachers who inphonic orchestra.

pupil may be much under-graded or that, the lessons taken each week of the semesthrough a change of teachers or otherhe may be repeating material for which he has been given credit previously. The records filed in the office of the music supervisor should reveal this, however.

Graded Lists Adopted for Local Use

N ORDER to simplify reporting and to standardize the work taken for school credit, many local school boards have adopted lists of graded material which must be taken, if the applied music study is to be accepted for school credit. The lists are generally built by committees of prominent local musicians working with the music supervisor. The study courses thus adopted are acceptable to the profession, because they have had a hand in the making of them.

It is not necessary to specify all of the music, types of technical material and of compositions to be studied. There is enough standard musical material available, in the form of the compositions of the accepted composers, to supply material for a sequential list. The pupil should be tested by the private teacher and graded according to this list of sequentially graded material. He should study one composition on the list at a time, and follow with the

The teacher may use his own plan in adding technical material and concert pieces. By adopting this scheme the school examining committee is able to measure the progress of the pupil from time to time. A pupil who is in any grade of profitiency may apply and receive credit, provided that he displays satisfactory progress and capability in all of the material for which he has been certified by his private teacher.

Routine for the Carrying on of Instrumental Credit

CERTAIN FORMS must be furnished by the board of education of the public school system in order to carry on the proper certification of music study taken with private teachers. Certain boards rule that no pupils may apply for school credit for private instrumental study unless they practice and two points for five hours. in the graded catalogs of publishers. In are at the same time taking elective courses

insures a contact with the educational or The systems of grading adopted by the intellectual phase of the pupil's musical de-

blank lines on which the name, address This sometimes raises objections from and signature of the pupil appears. The

Private Teacher's Report

There is a remote possibility that the F^{ORMS} SHOULD be furnished for the use of the written and F^{ORMS} SHOULD be f ter of eighteen weeks, or school year of thirty-six weeks. The date of each lesson must appear. The material heard at the lesson must be stated exactly, and the lesson marked "S" or "U," satisfactory or unsatisfactory. The form must be arranged to furnish report space for four

> At the top of this report the pupil's name, record number, instrument and school music course appears. On the back of the form, information and directions for the proper filling out of the card appears, together with spaces for the signature of the private teacher, pupil, and parent or guardian. This report properly filled out and signed is to be handed to the school music teacher at the end of each period of four weeks and forwarded to the supervisor of

Pupil's Practice Report

THE PUPIL must be supplied with a practice report form with columns for the enumeration of the amount of daily practice and for a summing up of the total number of minutes practiced each week. Space must be supplied for four The name of the pupil, record weeks. number, instrument and school music course must be filled in at the top of the card. On the back of the card information and directions must be supplied. Spaces for the certification of the data on the card must be allowed for and signed by the teacher, pupil and his parent or guardian.

The amount of practice required should be on the basis of the standard held to be fair, namely, ten hours a week for full credit and five hours for half credit. A weekly lesson of at least thirty minutes in duration must be taken in all cases, and all lessons missed must be accounted for. A total of ten hours of practice each week and one private weekly lesson, for a period of eighteen weeks, is considered by most school authorities to be equivalent to five points, and half of the practice amount equivalent to two and one-half points. Certain boards of education reduce the amount of credit to four points for ten hours of

(Continued on page 617)

DEPARTMENT OF BANDS AND ORCHESTRAS

New Hints on Trumpet-Playing

By BEN VANASEK

easily upon the valve-caps. The right- placed upon them. The more that the band they contain the cutter of the cuttarian of the cuttarian of the band they cap the cuttarian of mouth-piece shank, the little finger free piece, are held together, softly touching well brought up against the lips and con-clearness of technical knowledge, degrand on branch is the head to the clearness of technical knowledge, degrand on branch is the head together, softly touching well brought up against the lips and conand not inserted in the hook. Do not lean each other, with the corners of the mouth stantly kept there, as the continual in- ness of musical interpretation. Do not is held, but keep it as much as possible in be controlled. a horizontal position. Let it slant a trifle The lips are to conduct the air-current well-sustained abdominal breath-pressure, well;" for when easy exercises an to the right—the elbows slightly spread upwards for the lower register; in a In light staceato, deable or triple tongue- mastered, those that are more difficult from the lody—on that the foreground straight direction for the indiverse training the straight direction for the holdy—on that the foreground straight direction for the middle register; ing, do not restrain the tonge action, will entail less work. Play with freedow view may form a triangle. The standing and downwards for the higher register, but let it go freely, as the essential prin—as casy and as natural as you would receive the standing and downwards for the higher register, but let it go freely, as the essential prin—as casy and as natural as you would receive the standing and downwards for the higher register, but let it go freely, as the essential prin—as casy and as natural as you would receive the standing and downwards for the higher register. position should not be strained or un. The lips must be held, as much as post-ciple of good tongueing lies in its free sing, as you would speak; and remember natural, but such as will allow the lungs sible, free from the teeth. All the facial action, independent of all other muscles, that in accounting the inherent loudness to function with ease and freedom. There muscles must constantly be kept loose, in Higher registers are obtained by smaller of brass-instruments, the constant aim of are three essential factors in good trumpet- order to act freely and quickly. The dimensions; thus the air-current can also the player should be to maintain a clear, playing: first, an instrument clean inside; chin muscles must work upwards. Lip vary in proportion by the form of the mellow tone quality. The more the knowle second, conscientious daily practice; third, concentration is very soft in feeling, very tongue—flat down for the lower register, edge in trumpet playing is based on personality, patience and will-power.

Second Principle

rhythmically; and always avoid the defecregularization and the design of the design mouth-piece; and keep doing so always, on the wave-length of the air-column, the tone to diminish freely. Breathe should not be neglected in the daily work. and beware of a swelling neck-as, from the speed of the air running through the tubes of the instrument, results easy playand tone intensity. Always avoid air given to the instrument, but the conbroad and good sonority is derived.

the lungs and keep it constantly right behind the lips. Generate the aircurrent without throat stiffness; that is, play without neck strain, giving the instraight into the sounding-body, which gard to lip vibration, will also hinder produces the "Timbre" in its continuance easy playing. of unity, throughout all harmonics, dissimulating the action of the valves.

Third Principle

MAGINE the trumpet to be made of Jaw may be constructed as the principal music, as well as to overcome the vogue expanded its capabilities for the expression of registers—it should be for jazz. And it is agreeable to note that soon of the great soul messages of the gravity to be balanced upon a soft lip—allowed free play—to be easily inclined such a masterieve as Schubert's "Un-master musical creators." gravity to be balanced upon a sort up- answer use plan to occasily means a sum a masserpiece as Schubert's "Un-cushion. Never press the mouth-piece forward or backward for the middle finished Symphony" was the chief feature against the lips; contract the lip-muscles register—downward for the lower register, of their first concert, toward the mouth-piece. Play "on the and upward for the higher register. The lips" but not "against them." Always jaw should move with case and without liga" but not "against them." Always Jaw should move with ease and without avoid the abuse of their frailness. Do stiffness, as it is the principal support.

Not STHE SURPRISE much more since that evening of 1600 when, in not spread nor tighten the lips, but leave upon which learns the mouth-piece. The not spread nor tighten the lips, but leave upon which learns the mouth-piece. The not spread nor tighten the lips to the should be taken into consideration. In Idia the Mahasaida the Mahas not spread nor tighten the lips, but leave upon when teams the monorpace, in them completely at liberty, always ready test should be taken into consideration india the Maharajah of Mysores cultural arts met in the Bardi pales. them completely at liberty, always ready trein snound be taken and consonated in the same and a same and the for gentle concentration. There is a nature only as a 3011 macegroung upon whom has rail limit to the strength of human lips; the lip-cushion and one should always two programs of the leading works of the opera, Pen's "Euridice"—an event whose master in connection with the househit as if the teeth were ral limit to the strength of human lips; the np-cusmon and one shound aways two programs of the leading works of the opera, Peri's "Euridice"—an event who as do not seek to require from them more play with the thought, as if the tech were master in connection with the Beethoven significance is scarcely equalled in the confidence of the opera. And the confidence of the opera is connected with the Beethoven significance is scarcely equalled in the confidence of the opera. so do not seek to require from them more play with the thought, as it use teem was a master in connection with the Beethoven significance is scarcely equalled in the theorem about to break. A tone is produced by Centemial. And the significance of this annals of music; for it marked the birth and they can easily give. Urging them about to break. A tone is produced by Centemial. And the significance of this annals of music; for it marked the birth annals of music annals

First Principle the tenderness and free vibrations of the therefore must act as much as possible slowly; listen to the quality, fullness and TRUMPET should be held very lips, more than in the instrument. There on lip-flesh. Tongue articulation is of the tune rather than to the length or power lightly in the left, bond and the should be left and any the should be left and the length or power of lone-tones; they should be lightly in the left-hand and the should be always felt a very gentle states greatest importance, as its influence over of long-tones; they should be sumy gentle states greatest importance as its influence over of long-tones; they should be sumy gentle states greatest importance as its influence over of long-tones; they should be sumy gentle states greatest importance as its influence over of long-tones; they should be sumy gentle states greatest importance in this influence of long-tones; they should be sumy gentle states greatest importance or influence over of long-tones; they should be sumy gentle states greatest importance over of long-tones; they should be sumy gentle states greatest importance over of long-tones; they should be sumy gentle states greatest importance as it influence over of long-tones; they should be sumy gentle states greatest importance as its influence over of long-tones; they should be sumy gentle states greatest importance as its influence over of long-tones; they should be sumy gentle states. instrument downward as a clarionet firm, the easier will the different registers terception of the arr-passage by the tongue hasten to play fast; always keep this in

brane. In lip-concentration, the muscles

Fourth Principle

THE MOUTH-PIECE is to be placed very lightly on the lips, according to overfilling the lungs with air; therefore the natural conformation of the teeth and the jaw. Always keep it in its primal breathe regularly and proportionately, the jaw. Always keep it in its prima Remember that it is not the amount of position, and do not move it while playing. Care must be taken also when breathstant and continual flow of air, from which ing, to prevent the outward tendency of the upper lip, the lower lip being the Bring up the air from the lower sec- principal leaning support. The best posiprincipal tearning support. The test poor thin of the mouth-piece requires that the aperture of the lips be directly in front of the hole in the cup of the mouth-piece (and the cup of the mouth-piece) the hole in the cup of the mouth-piece. It is a score—probably more than the year and now, with these thoughts in mid. This can be experienced with the end- nineteen hundred could have found, of it will be interesting to trace through play without neck strain, giving the in-strument the benefit of all the breathing ring of a valve-cleaner, by means of a the same quality, in all the world. With some three centuries the evolution of the mirror. With the same and correct posipower, and consider the instrument as a ton of the mouth-piece on the lips, should support organizations that a half century reached its supreme development as a support organizations that a half century reached its supreme development as a "slide-trumped" projetting the air into the tubes so that breath-pressure becomes be obtained the entire register, in control ago would have passed as metropolitan medium of giving to the world the master of the embouchure, from low F sharp to marvels. Yes, orchestras spring up over thoughts of Beethoven. True, we have what may be called an air-wave of con-timous unity. The sustained control of thuous unity. The sustained control of the air-current should always be directed a free tongue articulation, which, in resowing of musical dragon's teeth.

the savisation of the blood refreshes the lips and an orchestra for the purpose of cultivating significant addition to the crocketra of the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition to the crocketra for the purpose of cultivating significant addition MAGINE the trumpet to be made of jaw may be considered as the principal than they can easily give. Urging them about to break. A tone is produced by Centennia. And the significance of this annals of music; for it marked the larwholders progress. Lips are the tender the contact of the tongue with the lips, anniversary is, made all the more vivid of a form, the most elaborate in the artivocal optis of brass instrument players, the air prepared behind the lips, and the when it is considered that in this empire, Now this work, so important in musical progress.

requires for the instrument a permanently mind, "so that which is done, is done slight in action, being an extremely supple and gradually swelling upward towards scientific principles, the more shall we play and pliant movement of the tissue mem- the roof of the palate, when going higher, with precision; for there are physical laws to which every brass-instrument B REATHE NATURALLY, in the same must, nevertheless, be kept loose; which amount is sufficiently the must be read to the playing, units of them flexible. With flexibility these the must be readed in the playing makes them flexible. With flexibility these the must be readed in the playing makes them flexible. With flexibility these them for the playing makes them flexible. With flexibility these them for the playing must be found that the flexibility the play of the playing must be found that the flexibility the playing must be flexible to the playing must be flexible t

Orchestral Evolution

By H. Edmund Elverson

vocal cords of brass instrument players, the air prepared because of the prepared backward and forward, so distant from the world's great centure, history, was scored for a prodigious of musical culture, and compared to the world's great centures history, was scored for a prodigious of musical culture, and compared to the world's great centures history, was scored for a prodigious of musical culture, and compared to the world's great centures history, was scored for a prodigious of the professional to the professional transfer of th tongue jerked backward and totward, so distant from the world's great centers history, was scored for a prodigious pressing the air into the instrument and of musical culture, and comparatively so chestra of seven instruments; a harging the continuous distance of seven instruments and the continuous distance of seven instr A good tone is often lacking because thus obliging the tips to vibrate.

Young in occidental art, these concerts chord, a large guitar, a great lyre (or via of lip pressure. The lips are to be constructed in the orifice between the to the memory of the great "Conjuncted di gamba) and a large lute (or theorbo).

W HEN THE SUN first rose upon any monarch, any potentale, any martial the twentieth century it found in hero, had such honor dene to his name America not more than four first and memory as has been, is being, and, class orchestras. In the little more than through the coming months, will be done

these many of the smaller centers now orchestra, which, as a musical organism, With these pleasant meditations, there technic which those of his day never ever knew, orchestras with a fineness of casy payong.

It is advisable to remove the mouthlift i but mild surprise at the message that realized and of which perhaps his rarest lation of the bloom retreames use tapo since. An exchesive nor the purpose of cultivating significant addition to the concentration. The afamiliarity with classical occidental which he wrote—none that has materially

The First Orchestra

of lip pressure. The lips are to be considered as eachious and to act as an essent considered as eachious and to act as an essent considered as eachious and to be the mouth—lips; for the tongue untat catch the libe limit resting-point only between the bus in order to produce an easy vibration and

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to "How to Teach," "What is Teach," etc., and not technical problems pertaining to Masked Teach, "History, etc., and of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

Scale-Fingerings

THE ETUDE

HERE is an interesting contribution to our discussion of how to teach the scales, from Miss Margaret Martin, Green Bay, Wisconsin:

For a long time I have been using, with my own piano students, au original rule for fingering scales, and so thought I would submit it to the Teachers' Round Table. Here

Below Reales:

First I ask the pupil how many keys he is required to play in a complete scale, and he answers elabit. Then I ask him how many fugers he hus to play with, and assays "ifwe." I then ask to how many fingers he will need to complete the octure, and he answers

picter the octave, non ac answers
Then I tell him that the first three
fungers are the picted and then
fungers are a played first and then
the other, heree group, in the line
there are played first and then
the control of the picted and then
there are the experiment of the
line are the exceptions. Whenever
the thinh fulls on a black hereory
the thinh fulls on a black hereory
to the picted and the picted are
the control of the picted and the
three are the exceptions. Whenever
the three are the picted and the
three are the exception of the
three are the thinh
three are the three
three are three are
three are three
th Then I tell him that the first three

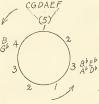
According to William James, it is the cash value of a rule such as you suggest which tells the story. If it works, it is worth while, and if it does not, it is no

To understand scale-fingering, the pupil must firmly fix in mind the principle of alternating the groups of three and four fingers. Sometimes it is a help to draw for him these diagrams, the one for the right hand and the other for the left To use the diagrams, begin each scale

with the finger indicated by the figure op-RIGHT HAND

CGDAEB





posite its letter, and follow the fingering around the circle in the direction of the arrows, through as many octaves as you wish. Similar diagrams may easily be constructed for the minor scales.

A Young Teacher's Problems

1. I have about thirty pupils in this, my first year of teaching, all of whom have received instructions from a seacher whose ideas are any thing and the season of the season of the force of the season of the season of the season of the grapher.

tining but modern and when, therefore, has let each child article and the control of the control

of impatter to give a pupils' recital. Where can I get a list of
catchy, interesting little duets, trios,
or eight-hand plees?
7. I am at a loss when the pupils
with the weakest fingers bey for
certain pieces.
types of impers should play pieces
types of impers should play pieces
that have been controlled by the con

with runs, chorus, otherway and be forth.

S. Most important of all—how S. No. 1 important of all—how S. I important with a given tempo and and are left to count alone, they are nearly faint for want of breath he-fore half through an exercise. If I ask them to accelerate the tempo, the piece sounds the same.

Mrs. N. P. S.

You certainly have assumed a considerable responsibility in your first year of teaching, and I am not surprised that you run up against serious problems. It would take a small volume to answer all your questions at length, and so I shall only summarize my opinions on the various subjects.

To attain success in any form of teaching, you must first and foremost cultivate self-control. The era of the "hard, nearly past, and his place is being filled the second F, on the fifth line, should not one who wrote several would be expelled."

Nothing is so fatal to progress as to confuse and paralyze a pupil by ranting at him for mistakes. Stop and consider, when you are about to lose your temper, whether the apparent stupidity is not on your own part, rather than on that of the pupil, because you do not make it sufficiently clear to him just how to remedy his faults.

An inexperienced teacher is particularly apt to err in trying to do too much at once. Realizing a pupil's vast needs and how many things he ought to know, she deluges him with information and criticism until her wisdom passes in one ear and out the other. Rather, try to accomplish one step at a time, and see that that step is taken intelligently before passing to the next. Someone has said that if one teaches one important fact clearly and thoroughly during a lesson, he ought to be thankful!

Also, do not give too much material at once. Make the lesson assignment short enough for the pupil to digest thoroughly Sometimes the poor candidate is so deluged with studies, new pieces, review work and so forth, that his practice hour seems hopelessly inadequate.

Patience and tact should show you how to lead a pupil gradually to the right position of hands and arms, to supply the lacking information as to note-values, to convince parents that quality, not speed, is the desideratum in their youngsters' performances, to show how to accent the music so that the rhythm becomes the vital factor that it should be.

pieces which your pupils have studied those which they like and can play the best; for surety and expression is what will especially count towards the success of the lent text-books are now provided, howprogram, rather than the mere "prettiness" of the pieces. As to the ensemble work, such as Mathews' Standard Graded Course send away for a selection of duets, quar- of Study. tets, and so forth, of the desired grade, and choose from these the ones which are Hang the right arm loosely by the side. best adapted to your class.

limber fingers are naturally at home in hand hangs a few inches above the keylight, running types of music, while large board. Lower the forearm till the hand hands and stronger fingers are better adapted to octaves and chords. But each pupil should be developed in as many directions as possible so that he may become an "all-around" pianist. If a piece which a pupil wants is not right for him, show him frankly why it is not, and, if he is insistent, tell him that you are the doctor and that you can't give him the wrong medicine!

Accidentals

When accidentals occur in the treble clef they affect the same notes occurring in the same measure in the bass clef do they not? But in some instances this principle does not seem to be followed. Please explain the

or space on which it is placed. For instance, in the following measure:



by the teacher of tact and sympathy. be sharped. Ordinarily, however, to make -Pacific Coast Musician.

the matter quite clear, a natural would be placed before the second F. Such a "corrective accidental" is often inserted even before an F in the following measure, although it is there superfluous, of course. Observe, however, that when a sharped

or flatted note is tied over into the following measure, the sharp or flat is continued as long as the tied note lasts; then its function ceases. Thus in the following illustration, the F sharp continues through the first note of the second measure, but the last F is natural:



Five Pedagogical Points

(Continued from page 507 in July issue). To the first class belong the studies by Köhler, Op. 190 (for beginners), Op. 128 (for velocity), as well as most of the studies by Cramer and Czerny. To the second class belong such exercises as Burgnaste so that the hould be.

As to your recital. Choose from the 47, 46 and 45. "You pays your money

and you takes your choice." 3. Lack of space forbids my giving itemized details of such a course. Excelever, which are safe guides to follow:

4. Here is an exercise for loose wrist. Now raise the forearm, with the hand Finally, as to No. 7 on your list. Short, dangling down from the wrist, until the rests on or in the keys and the arm is below them. Next, reverse the entire process, first raising the forearm till the hand hangs above the keys, then lowering the arm to the side, in the first position. Repeat all these motions with the left

Repeat the entire exercise several times before practicing any study or piece-so that you may make sure that the wrist starts in the proper condition. Then, while practicing, occasionally raise the forearm, letting the hand fall loosely from it. Finally, think all the time about keeping the wrist loose.

5. Alertness of sight-reading and keenness of rhythmic perception are thus enhanced. But meanwhile keep a solid back-No, an accidental affects only the line ground of itemized and accurate work, so that the pupil may not become careless about details.

> "If the modernists started a conservatory of composing, no doubt a student who zerote a melody would be reprimanded, and

HOW "THE FLYING DUTCHMAN" BEGAN

PRAEGER, in his "Wagner as I Knew Him, tells us of the beginnings of "The Flying Dutchman," begun by Wagner when, as a young man, he went to Paris hoping to get "Rienzi" produced,

"There existed in England," says Praeger, "a melodramatic burlesque by Fitzball, a prolific writer for the English stage, entitled 'Vanderdecken, or the Phantom Ship.' On mentioning the names of three of the original dramatic personae, Captain Peppersal, the father of the Senta, Von Swiggs, a drunken Dutchman, in love with Senta, and Smutta, a black servant, the character and mode of treatment of the story is at once perceived. Vanderdecken retains much of the legendary lore with which we are accustomed to surround him, except that Fitzball causes him occasionally to appear and disappear in blue and red fire. Vanderdecken, too, is under a spell. The utterance of a single word. though it be joy at his acceptance by Senta, will consign him again to his terrible fate for another thousand years.

"It was perusal of this modley of the determined Wagner in his choice of sub- musician was a humble being on whose head. Rostopchin's flames caused another for the first quartet rehearsal the follow-ject. The libretto was finished and de- part any attempt to proclaim the existence fire to be kindled." (Rostopchin set fire ing autumn, and bu used no other instruonly asked its price so that he might deonly asked its price so that he might de-liver it to a composer to whom a text had have accorded and whose come had the next right of being accepted. The poem was not sold, and Wagner again turned to his 'arranging' drudgery. . . .

"As to the composition of the music, I have heard enough from Wagner on this particular opera to convince me that,

"TURN AGAIN, WHITTINGTON" Among the composers who ran away with Her Majesty seated quite near the part of her indeed Most Gracious Majesty. from home to make a start in life is Count piano. Boieldieu, whose overtures, "Caliph of French Musicians" tells us about him. He first ran away when he was a child, having spilled the ink-pot on his master's manuscript. But the real adventure came

"Boieldieu was twenty when he left home, for some reason, secretly," says Mary Hargrave. "He travelled part of the way in a cart, spent the night in a shepherd's hut and arrived in the capital with the sum of eighteen francs (\$3.60) in his pocket, the score of an opera, and his good looks. (He had come to Paris from Rogen.)

"His good looks were undeniable, judging from a charming full-length portrait
(at the age of twenty-five). He is standing by a harpsicord in a blue, swallowing by a harpsicord in a blue, swallowtail coat, close fitting wellow trousers and high boots, smiling, gracious, handsome, gold.

"Soon, however, the young man was in despair, seriously considering the idea of throwing himself into the river, when a messenger from home found him and sup-plied him with money and letters of He carned money by tuning pianos at with the experimental results obtained Erard's, and sang his own songs at recep- from the organ pipe. Brass and German tions in the Erard salon. His gift for silver are usually hard, stiff and thick,

The Musical Scrap Book Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

MILSIC IN RUSSIA BEFORE GLINKA

As everybody knows, Glinka with his Araya was the beginning of a long era of "Life for the Czar" founded the modern Italian domination." Elizabeth, her sucschool of Russian nationalistic music. Be- cessor, we learn, favored French music. fore him, we learn from Montagu-Nathan's Catherine the Great reverted to Italian "The History of Russian Music," the music, but, none-the-less, "To her must be foreigner had dominated Russian music. "In literary and musical life the

foreign product, for a long time after 'window into Europe' had been opened, was alone deemed worthy of notice. The immease store of folk-song that has been collected during the last sixty years had previously been more or less under a spectral and burlesque which led Heine ban, owing to the refusal of the Church away. to treat the story after his own heart, and to sanction references it contained to pagan it was the discussion with the poet that deities and ceremonials. And the native Russian patriotism suddenly raised its take it out again until livered to the director who, whilst ex- of Russian music would in all probability to Moscow causing Napokon's retreat). ment during the whole time which in pressing entire satisfaction with the work, have been regarded as an abominable heresy

in the patronage of the crown. The Empress Anne's invitation to Francesco of the Moscow conflagration,

given the credit of having attempted to improve the condition of native music." For reasons of state, no doubt, Alexander I "saw fit to reinstate French music in the favor of the court. The presiding genius was director of the Pe was Boieldieu. The home product once more atory from 1880 to 1890 began to occupy an entirely subordinate was head of the violin position, and the nourishment given it by with whom I played st its Imperial foster-mother was thrown certs for more than twe

"But with the events of 1812, a dormant during the summer mo "The Russian nation awoke to the con- tervened. sciousness that it was good to be Russian.

Glinka was eight years old at the time road coach, Whether the

THE QUEEN'S CHAIR

Concert planists accustomed to a large rangement of Schubert's Erl-King. At though it occupied but a few weeks, it was hall sometimes use more power than is not done without much careful thought." necessary in playing, and even Rubinstein Mcin Vater, mein Vater, I was prepared novit who were able to profit by his was not an exception. Georg Henschel for the Queen asking me to close the lid, example." gives an amusing account of Rubinstein's when there happened the most touching playing for Queen Victoria at Windsor, act, or rather succession of acts on the

Boildiden, whose overtures, "Capph of the great plants began with some bagdad" and "Dame Blanche," are still. Chopin nocturnes and other soft sweet and farther away from the plane, the most salutary effect on played though the operas are seldom things, which greatly pleased the Queen," says Henschel in his "Musings and Memore and more terrific from har to bar, other countries (this was with the countries). The countries of the countries. oirs." "After that I sang, and then Rubin- until, during the last frantic ride of the It has driven the Spannard stein played again, this time some louder horror-stricken father, keys, strings, ham. into their own country an pieces. I thought I could detect faint signs mers seemed to be flying through the air directly responsible for the pecces. I thought I could ordered rature signs of uneasiness in Herr Majesty's face, as she seemed to realize her alarming near—she seemed to realize her alarming near—the relembles hoofs of the maddened horse.

"One of those to leave Paris in 19/4" that the address the maddened horse."

Every now and then, she would, unnoticed "The great pianist began with some by the player, gently push her chair farther in his "Spain and Mus-

"By that time, however, the Queen was Then I sang again, and then . . . last, home reached, Rubinstein was half, just as is Ravel or Stravinsky. Rubinstein settled down to play Liszt's ar- and the 'child' completely dead,"

THE TONES OF A FLUTE

"The traditional influence of different introduction. After this, things improved, metals on the flute tone are consistent

"Mere massiveness of the walls does not fulfill the desired condition; a heavy tube, time between 1890 and 1904 he gravitation obtained from thick walls of brees her than the between composing and plan playins. obtained from thick walls of brass, has both as soloist and in concerted chamber such increased rigidity as to produce a such increased rigidity as to produce an music. The compositions of this period undesirable results the walls must be not. undesirable result; the walls must be thin, were not published, however, and now de soft and flexible and must be made undesirable result; the wall so them. buggerance result; the waits must be thin, were not published, however, and no-soft and flexible and must be mass. Falla cannot be urged to speak of them sive by increasing the density of the In 1007 he went to Paris, where from the material. The gold flute the and the very first, he received a warm welcome organ pipe surrounded with white area.

THE ETUDE

IN THE GIPSIES'CAMP

IM ZIGEUNERLAGER

AUGUST NOELCK, Op. 279





THE SHAPE and conformation of the

hands go far to determine the amount of

practice necessary for a music studen

according to Leopold Auer, veteran viole

teacher, in his book on "Violin Playing ac

I Teach It." Of course, he is writing o

violin practice, but pianists also may learn

"Even an expert cannot predict with

certainty the skill which a particular hand

may develop Experience may show

that the fingers of the one hand need to he

kept continually active in order to retain

their flexibility; while the fingers of the

other may not be used for weeks at a time

and yet after some slight finger-gymnasti

work and a small investment of time they

regain all their agility and are ready to

something from him.

great deal; and, during his concert tours. he played in the compariment of his railfound it necessary to keep his fingers moving, or because he was nervous in general, I can not say. 1 is a well-known fact that Joachim, when caching, always had his Stradivarius

MANUEL DE LALLA

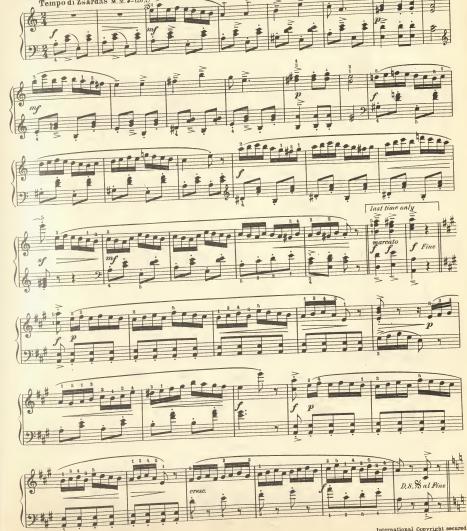
"THE WAR" remarks Carl Van Vechten other countries (this was written in 1918). however, back thus may be

pless to the fulge concert grant, the open fill of which three the sounds back in the direction of Her Majesty's chair with rewonderfully impressive features when at will be a composer of European fame,

> (It is pleasant to record in 1927 that this prophecy has been fulfilled and De Falla's music is being widely played in Europe and America.)

"Manuel de Falla was born at Cadiz, by "worth their weight he good and the same and gold prove plane with Ley are made of of wood, glass, silver and gold prove plane with losé Tragó and composition Dayton Clarence Miller's book, that the tone from the gold flute is melwith Felipe Pedrell. He was still under the same of the sam gold. Dayton Clarence Miller's book, that the tone from the gold flute is mel"The Science of Musical Sounds," one lower and richer, having a longer and fourteen when the Madrid Academy of the best of modern books on acoustics, louder series of partials than flutes of Music awarded him first prize for his riano playing.
"Between 1890 and 1904 he divided his

thous in the composing fromances, drawing-room songs, and have but little influence on the air was greatly admired, and even the import-column. The tone is said to be hard and ant. Marmotel condescended to write rumpet-like. Silver is denser and softer verses for them. Boiledieu made friends and adds to the mellowness of the tone control on the long strings of the friends and adds to the mellowness of the tone control on the long strings of the friends. The problems was also with Mehul and Cherubini and with The much greater softness and density of with Mehul and Cherubini and with The much greater softness and density of with Mehul and Cherubini and with The much greater softness and density of which the settings are wound or massive, while the flexibility of Lavine and the following the messive, while the flexibility of Lavine as Vice and the fints of the first three compositions and the following the messive, while the flexibility of Lavine as Vice and the fints of the first three compositions are some compositions. with Mebul and Cherubini and with The muon greater somes and unmany or under strings are wound or loaded, make year in London. On April I, 1913, the foreign cases of the walls, giving an effect like softmassive, while the flexibility or Casino at Nice produced his first opera. La Vida Breve.



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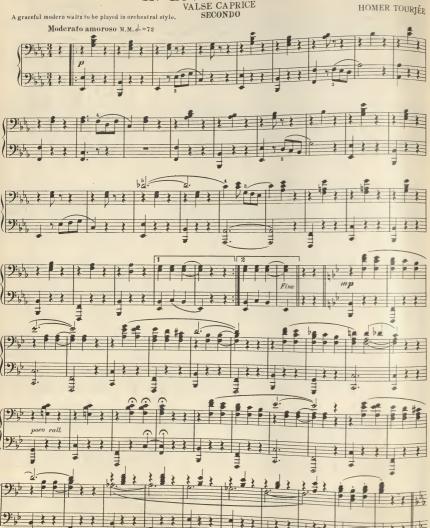


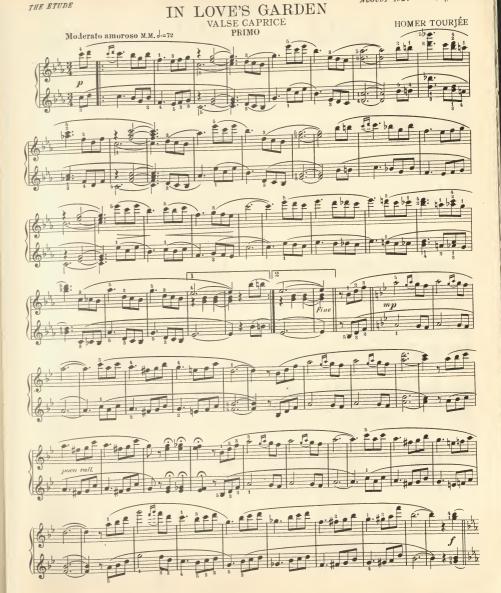
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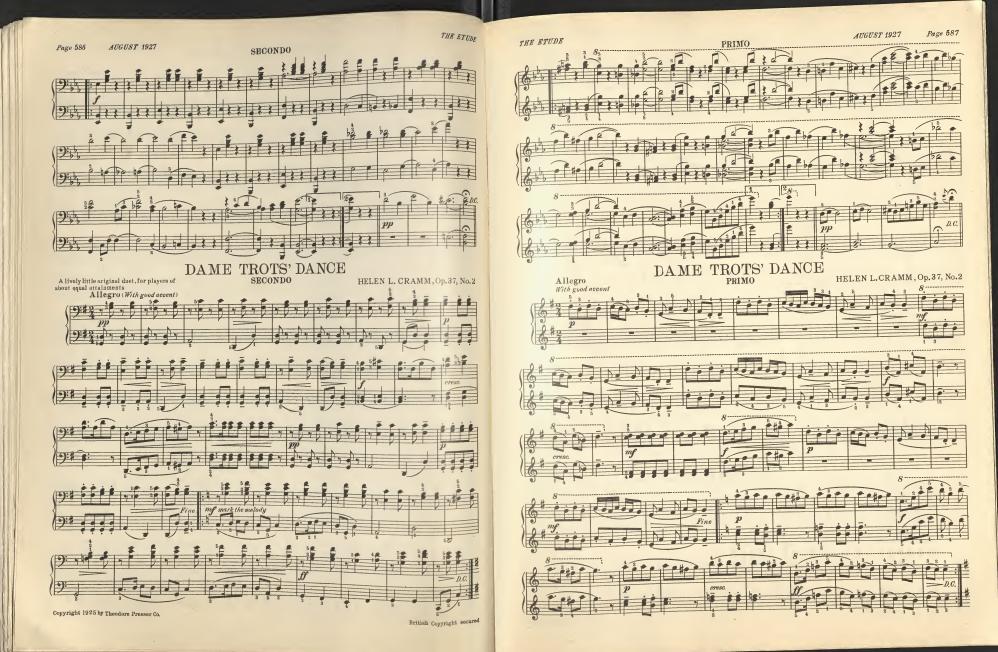
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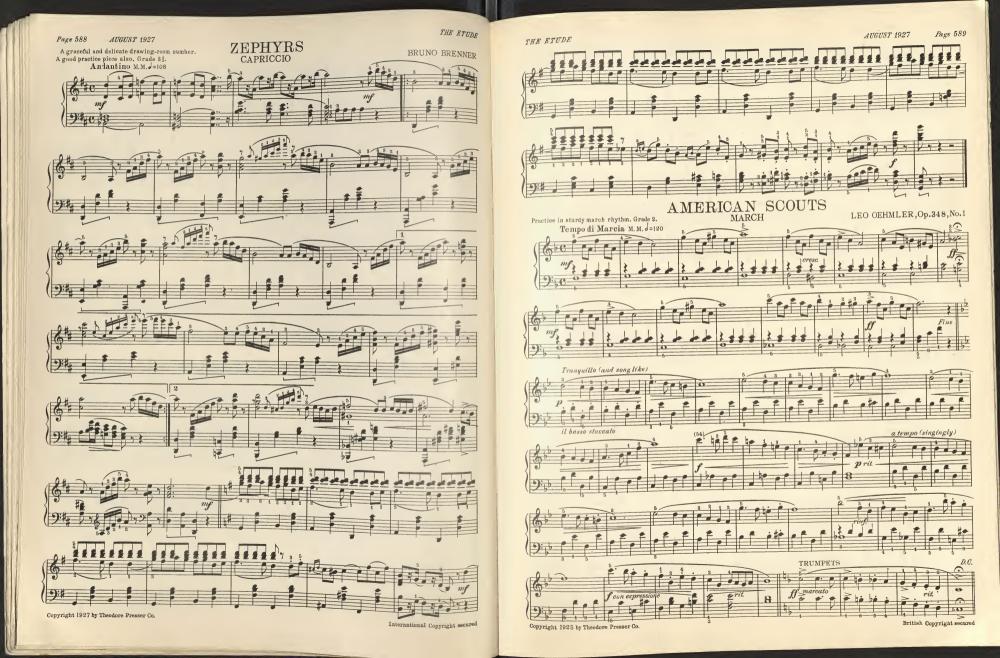
LOVE'S GARDEN

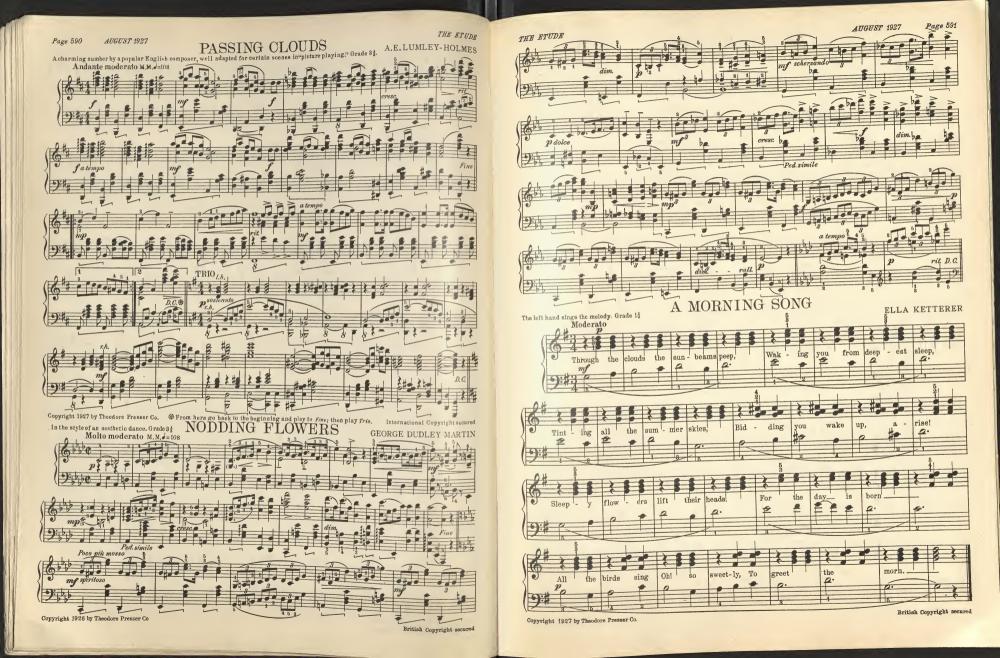
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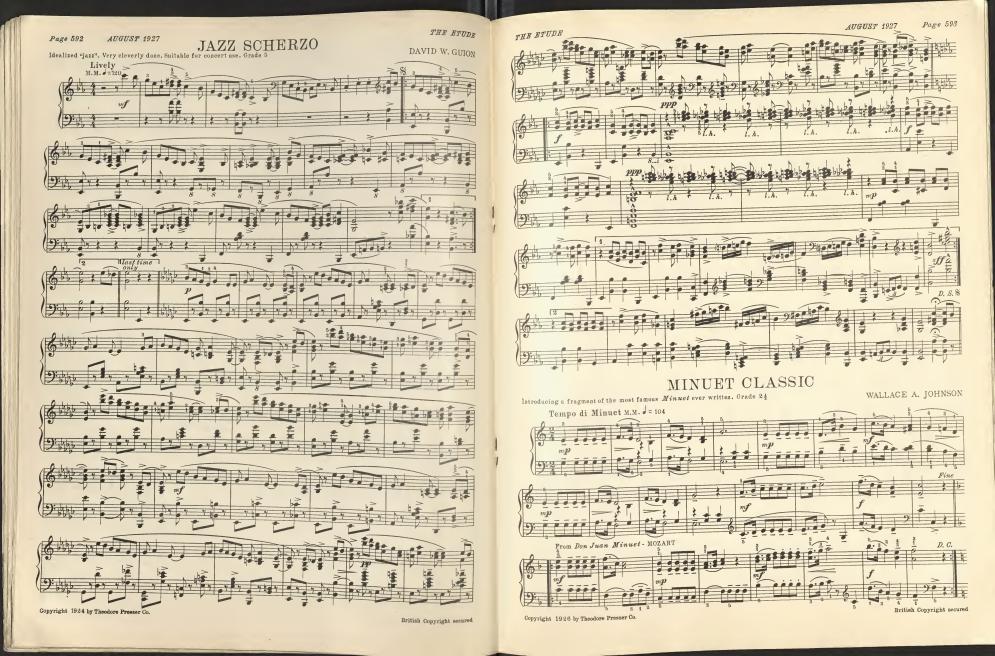


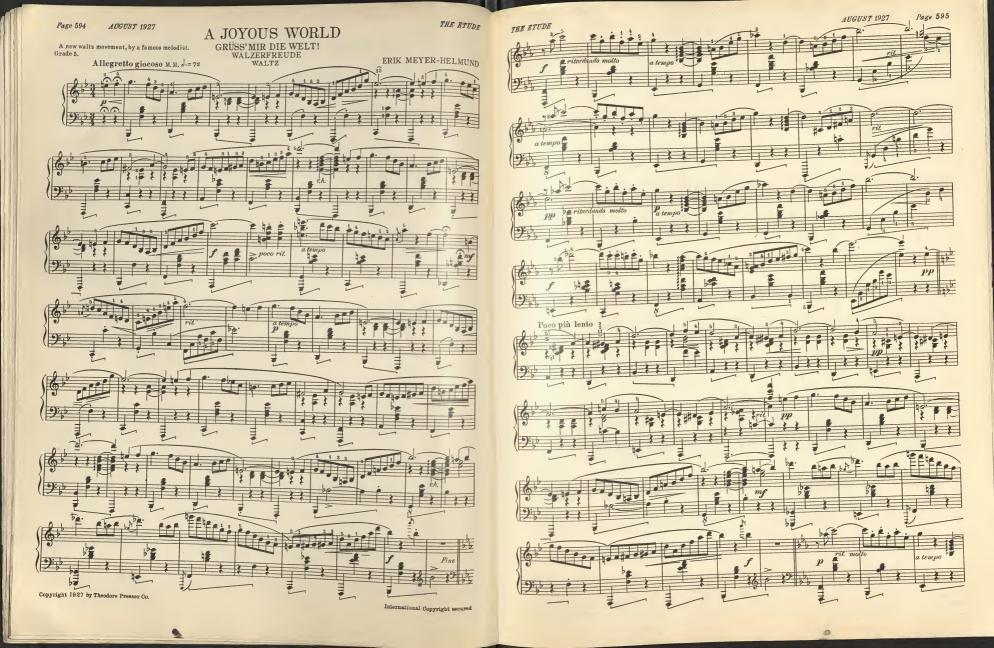




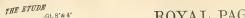












(Sw.8'&4', Oboe; coup. to Gt. ROTAL FAOTIAL (Ch.8t. Disp., Gamba, Flute (more if necessary.) PROCESSIONAL MARCH (Ppd. 18' coup. to Sw.

EUGENE F. MARKS







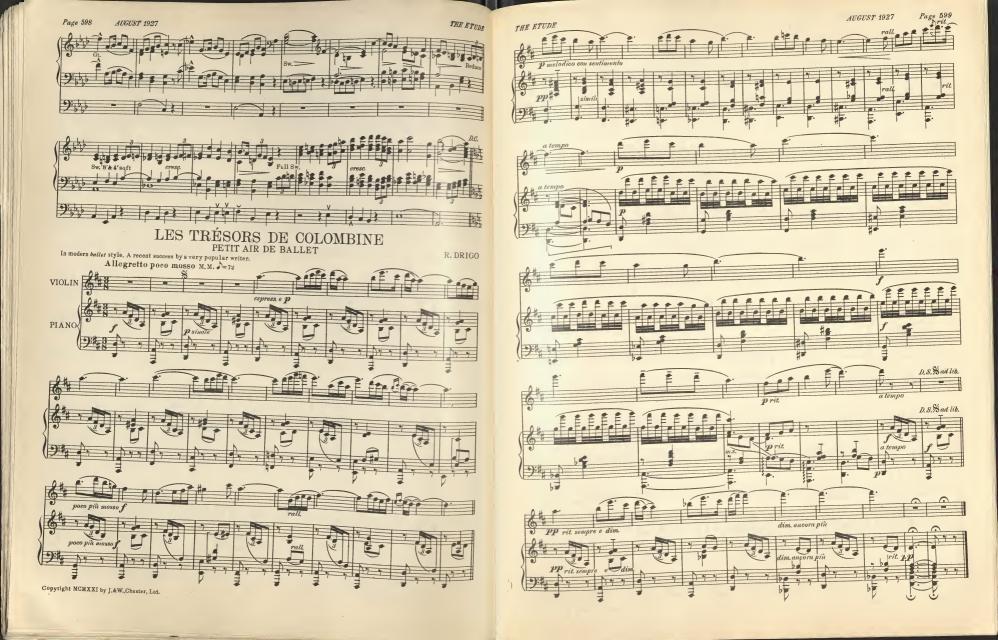


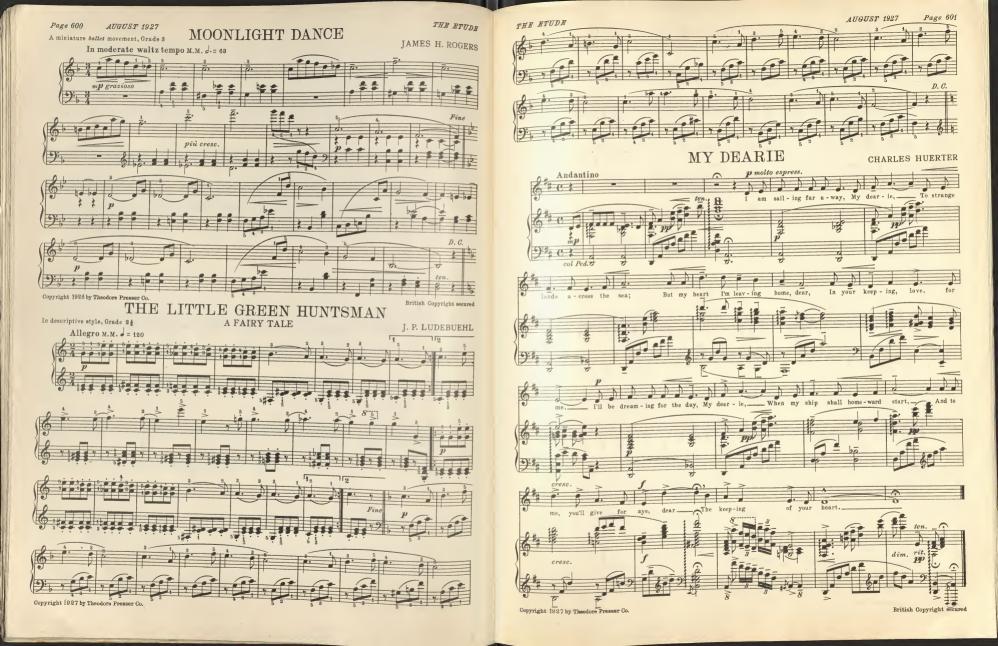


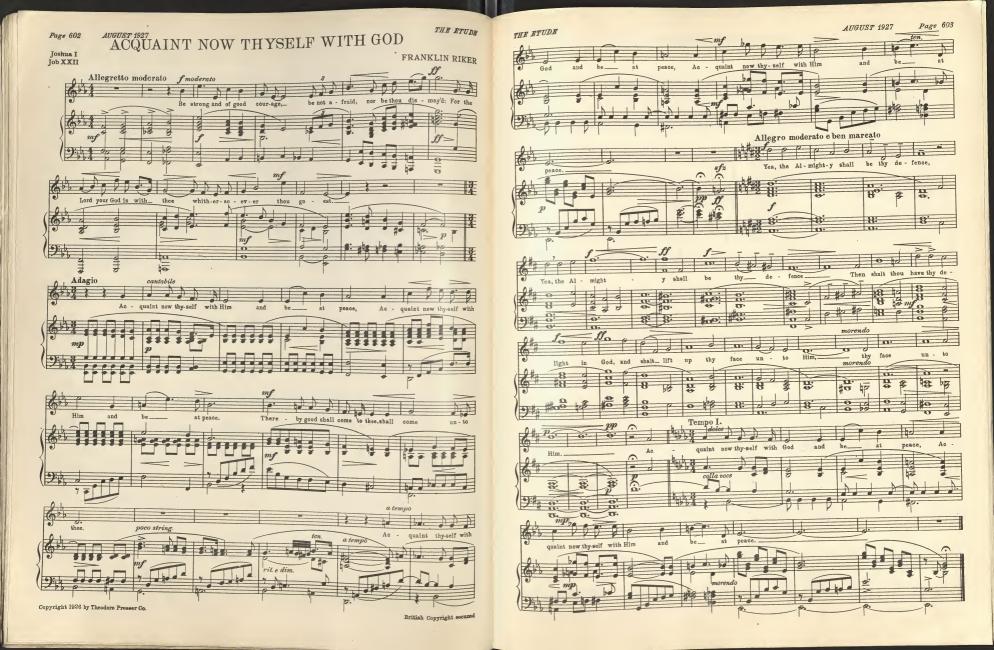
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UNDER THE MOON

R. S. STOUGHTON











Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

THE ETUDE

activities has already appeared in these columns.

A Home, by W. Lautenschläger.

Indice you commence to learn this charming
piece you would her learn to promounce the same
of the property o over.

The crossing of hands in this piece is not very difficult or taxing.

effection or taxing.

Spanish Waltz, by Miltona Moore.

Spatise hav abolffully Miss Moore employs her dutter have abolffully Miss Moore employs her dutter than the control of the miss of the control of the miss of the control of the miss of the control of the c

Dame Trot's Dance, by Helen L.

Dame Trot's Dance, by Helen L. Cramm.

The man and adequate higher point and the continue of t

American Scouts, by Leo Ochmler.
Leo Ochmler was horn in Pittsburgh, Pennsylmia, in 1867. When he was about securically an experience of the Company and entered the company and security of the Company and the Company and Serie Conservatory in Berlin. One of Mr. Ochmler's noted pupils is Charles Wakefeld Cade and the Company of the Com

violin compositions and larger works have mousmin much reformer, is a storyl fittle march conmining pleasant themes and few difficulties. It
must be played with strong finger action. The
must be played with strong finger action. The
must be clayed with atrong finger action. The
must be careful with a contraction of the
must be careful to emphasize the distinction he
must be careful to the must be distincted by
must b

Passing Clouds, by A. E. Lumley-

Passing Clouds, by A. E. LumleyHolmes.

The Little Green Huntsman, by J. P.

The Little Green Huntsman, by J. P.

The Little Green Huntsman, by J. P.

The Little Green Huntsman by J. P.

The Hundebuch.

A good study in stocate playing.

A good study in stocate playing are such that the they do not progress profely in the carefully indicated in the progress in th

In the Gypsies' Camp, by August Nockc Ingle of the first phrases of this Nock Cheigh of the first phrases of this Nock Cheigh of the first phrases of this Nock Cheigh of the lower of the the state of the theory of the first phrases of the state of the thems which Mr. Marin has represented the state of the thems which Mr. Marin has represented the state of the thems which Mr. Marin has been in Scranney, Pennsylving the state of the thems which Mr. Marin has been in Scranney, Pennsylving in the composition are A Minor. This contrast a draw in the proposed in this composition are A Minor and the contrast a draw of the state of the thems which Mr. Marin has been in Scranney, Pennsylving in the proposed of the nature of the thems which Mr. Marin has been in Scranney, Pennsylving in the proposed of the nature of the thems which Mr. Marin has been in Scranney, Pennsylving in the proposed of the nature of the themse which Mr. Marin has been in Scranney, Pennsylving in the part of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been in Scranney, Pennsylving in the nature of the themse which Mr. Marin has been in Scranney, Pennsylving in the nature of the themse which Mr. Marin has been in Scranney, Pennsylving in the nature of the themse which Mr. Marin has been in Scranney, Pennsylving in the nature of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been in Scranney and the nature of the themse which Mr. Marin has been been in Scranney and the nature of the themse which Mr. Marin has been been in Scranney and the nature of the themse which Mr. Marin has been been in Scranney and the nature of the themse which Mr. Marin has been been in Scranney and the nature of the themse which Mr. Marin has been been in Scranney and the nature

A: First intern measures repeated.

A Morning Song, by Ella Ketterer, and Aroning Song, by Class Ketterer, and Aroning Song will be enjoyed by the finite of the second cold of instruction in the quick location of the second cold of instruction in the quick location of the second cold of the second

Jazz Scherzo, by David W. Guion.

Jazz Scherzo, by David W. Guion.
Mr. Guion, whose some and pinn pieces have
been supported by the support of the support
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It has an open and the air of nonchalance, which mark the connection of the far of the far the musical editor of the Erupa has carefully indicated the fingerings and phrasings for Jazz Scherzo. Play the piece as directed—"lively."

Scheres, Play the piece as directed—"iredy."

Minnet Classic, by W. A. Johnson.

The hythm of this little piece is in imitation of that of the Minnet in Dom Goposale which Mr. Johnson introduced successful opera, in 1279, and the "cdat" of its premiere—in 1729, and the "cdat" of its premiere—in 1729, and the "cdat" of its premiere—in 1729, and the "cdat" of its premiere—in the confidence of the confidence

A Joyous World, by Erik Meyer-Hel-

A Joyous World, by Erik Meyer-Hel-mund. Myer-Helman-e-companied by the picture material—speared on page 470 of the June, 1927, same of the Errow, piece, model. This is a hydromically rich, and shot through with joyousness. It requires very det fingers, the property of the property of the picture of the property of the picture of the picture of the but instead Gallow andiomory the extremely such as the picture of the picture of the picture of the Because of exigencies of time we cannot been effect—thought of the picture of the picture of the Because of exigencies of time we cannot been effect—thought of the picture of the picture of the Because of exigencies of time we cannot been effect that the picture of the picture of the Because of exigencies of time we cannot been effect that the picture of the picture of the picture of the Because of exigencies of time we cannot been effect that the picture of the picture of the picture of the Because of the picture of the picture of the picture of the difference of the picture of the picture of the picture of the difference of the picture of t

disregard.
This composition will repay every bit of study
you put into it.

On the Road, by Maurice Arnold, The analysis of this interesting composit as follows: 2-measure Introduction

2-measure introduction
16 measures in F (relative) Minor
16 measures in F (relative) Minor
16 measure (Dist
16 measure (Dist
17 measure (Dist
18 measure (Dist



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pleasure giving if she will. "Many will tell you that the use of the voice in singing is entirely different from that in talking. This is a mistake. When I wish to place the voice of a pupil for singing. I teach her to speak correctly After she has learned this, it is easy to advance with the vocal art, for to sing is merely to talk upon sustained musical

Breathing "First"

only to carry the body perfectly poised. her feet. Nature does nothing without a purpose. The arch beneath the instep of the foot is not there for beauty only. It is so placed in order that it may support the weight of the body, just as the arch beneath a bridge supports the weight of its expanse. When we stand, as the majority of persons do, with our weight on our heels, we produce the dislocation of our anatomy that would be produced in a bridge if its weight rested on one side their weight on their heels, lean back from the waist and raise their shoulders, feeling tires when you read aloud, the trouble is tinuous resonance is like the string which this rule is, the pupil will need ever to be of its arch only. Many persons stand with Instead, they are augmenting the trouble irritating it by putting it to a use for by weakening the spine and distending the which it is not intended. If your tones abdromen. With the contractions are also as the contraction of the contractio by weakening the spine and distending the abdomen. With boties so distorted one are nasal, you are going to the other excannot breathe naturally. In order to gain treme and placing them too high. correct poice the spine should be perfectly straight, and one should lean forward from the hips until the ear, shoulder, hip and instep form a straight line, and the weight of the body rests upon the arch of the and learn to place each tone in the front upon your speech, it shows that you are instep. Many singing teachers spend time of the mouth. With the exception of five not using the nose as you should. in teaching their pupils to breathe correctly and to raise their chests. If they simply taught them to poise the body properly, the tongue. B, p, m are lip sounds. In prochest would raise of itself and good breathing would come naturally

Physical Poise

66 THE CORRECT POISE, once acquired, never should be lost. When we walk, the straight line from the ear to the instep should not be broken. The body should move forward with the foot not after it. When we sit, the poise of the body should remain perfect, our weight resting upon the thighs, not on the spine. After a little practice in poising the body correctly our breathing will be deep and diaphragmatic, as it should,

'The vocal instrument is like an organ the diaphragm while inhaling and exhaling acting as the bellows, the throat doing service as the pipes through which the air is carried to the resonators, while the tip of the tongue and the lips in enunciation may be likened to the keys with which the tones are produced. With her respiration nently in the history of song is that of world's greatest singer of the lieder and as important as the voice itself, and the tones are producted. The production of the produ perfect and tuneful instrument at her comin the school of coloratura.

Know the Throat

the vocal instrument. In speaking, as in

The Singer's Etude

Edited for August

EMINENT SPECIALISTS

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself'

The "Melodious" Voice

By Emma Thursby

Before giving up her time to teaching, one of the first to make American singers Miss Thursby was for years one of the honored abroad. Her art was lost to opera 66 THE FIRST ESSENTIAL for a foremost of America's singers in concert because flattering offers were repeatedly sweet, musical voice for speaking and oratorio. Representing the methods of declined on account of religious scruples as or singing is correct breathing. To those two superlative teachers, Lamperti to life on the stage. She is one of the few learn to breathe correctly it is necessary and Sangiovanni of Milan, and with a voice exponents of "the golden age of song" still cent. of exquisite quality, her singing was often left with us, and as such her words become The work with a pupil's voice begins with compared with that of Path, and she was doubly valuable. - EDITOR'S NOTE.

Enunciation

"This is where the average American continues, blending and softening the whole.

woman makes her mistake. She forms her So, when we are speaking properly, though something approximating "hot," "boy to "by-eee" (by "by-eee") when we have a speaking properly, though the something approximating "hot," "by-ee" (by-eee") when the properly the speaking properly, though the something approximating "hot," by-ee "by-eee" (by-eee") when the properly though the speaking properly though the properly the proper forces the sound too high, pinching the air, instead of being cut off sharply after (as in Signor Tosti's long-suffering and tone and shutting off the nasal resonance. each sound, as it is when we speak in the awfully knocked around "Good-bye For-She should let it issue between these ex- throat, continues to pass uninterruptedly ever"), "dew-drop" to "doo-drop," and tremes and form it into words upon the into the nasal and oral cavities, which so forth. tip of the tongue and lips, which consti- form the resonators, blending and softentute the keyboard of the voice. It is in this ing the sounds. In singing the musical correct placing of the voice that the whole scales every note is a pearl, as is every word, make it correspond exactly with its that you are talking down in the throat, holds the pearls together.

If your resonance is good the nostrils will pighi. 66 TO PERFECT the enunciation prace puff out and the sound be choked. If Br.1 I tice with the letters of the alphabet loosing the nostrils makes small impression

sounds-b, p, m, f and v-every syllable "Test the speaking voice with the piano should be formed solely with the front of and see how unconsciously we all speak should just touch the back of the teeth, this its inflections rise and fall, according Ke, ge and je are formed a little farther to the laws of harmony. In speaking, the back, with the tongue touching the palate. voice reverts to the tonic, and frequently Many persons think that to enunciate leaps an entire octave in the rising inflecclearly it is necessary to move the lips a tion. In 'Yes,' used as a question, the voice great deal and open the mouth wide. Ex- will rise an octave. In 'No,' it will decept when pronouncing p, b, m, f and v, scend an octave.

the lips should scarcely move. "Every woman with a sufficiently musi"While practicing these syllables try to cal ear should 'place' her speaking voice obtain a perfect resonance, which accom- with the aid of the piano and experiment panies the well-placed voice, making it to see how her intonations rise and fall musical. In the organ, though every note musically in conversation,"-New York is distinct and clear, the vibration of each Herald.

Coloratura

By Elmore E. Hackett

personification of the Wagnerian hero- Why is it that we now have singing voice) be likely to hear ringing in his cars INFORTUNATELY, few Ameri- ines first made her reputation as a bril- actresses but so little of the superlative the plaudits of multitudes charmed and can women understand the instrument or how to produce musical notes Diva from "Norma," one of the test pieces the haste with which the years of preparaupon it. The throat is merely the pipe of of its class, as her particular achievement tion are spent and the voices hurried into the vocal instrument. In speaking, as in Motoral, who copied as the superlative Brimin have been sufficiently schooled to stand the critics were particularly nice about the singing, it has no use except as the cnan-accomponent as the supermined of the air. In talking, the throat should hilde, spent all her younger years in the the strain. Whatever the ultimate goal Mozart I sang. One of them said, 'Here nel of the air. In talking, the throat should made, spora air net younge years to be should never be moved coloratura roles—being almost unapproach of the singer—male or female—the long is a girl who con sing Mozart, and anyon

by the teaching of her Italian mother and disdainful manner will probably never

Nordica, who reigned for years at the a strenuous public activity before they remain relaxed. It should never be moved coloratura roles—being aimost imaginusm of the state of

the vocal organs which comes only with the study of the coloratura. No other so good and dependable a method has been discovered to give flexibility and resiliency to the voice, to make its tones easy and spontaneous, to round them out, and not only to save from strain but also to help the voice to recuperate from the exacting demands of an operatic rôle, and especially in the modern school of art. Coloratura is the meat and drink of the singer's voice as well as its elixir of youth,

Syllables Strong and Weak

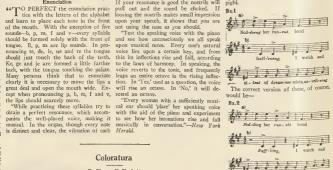
By E. A. Barrell

ONE OF the first things a vocal teacher serving his novitiate will notice is the strong tendency, common to about ninetenths of voice students, to alter the prounciation of words immediately the pupil begins to sing. The alteration is either (1) by distortion of vowel-sounds, or (2) by shifting and falsifying of normal ac-

"Sing a word as you say it!" the pupil is admonished over and over againbut to no avail. He will continue with consistency, and generally with complete

In general, the rule to be followed in on his guard-or he will transgress it to the very great detriment of his singing.

are talking press the tips of the Quiet," a song by Elizabeth Posten; the nostrils together with the thumb and finger. second, from "Nebbie" (Mists), by Res-



EVERY NAME that stands out promi- Schumann-Heink, who has become the nunciation and diction. They are nearly Lilli Lehmann who later became the made her first success in Verdi's operas. (though he have an excellent and pleasing

True Vocal Art in Singing

By Lotti Rimmer Part V

dom if the development of language has been studied. A voice gets its texture from proper articulation by a flexible tongue. The human voice responds in fuller measure, if the individual has a fuller measure, it is introduced has a strong measure of (ab) is often due to a proper conception of the symbols and nasal articulation. To rectify this defect mechanism of speech. Therefore, public the pupil should try exercises which appears to the pupil should try exercises the pupil should t speakers should have an idea of the peared earlier in this series, closing the phonetic symbols. There are many orators whose voices ian a) Ba-ta-pa, ka-ya.

THE ETUDE

are unvoiced on account of consonantal friction produced by an unruly tongue, A clear distinct delivery can come only from a well-balanced use of voice so that it may give natural, spontaneous utterance of every word and line. Only then is the vitality of the speaker or singer felt, giving the listener a strong sense of certainty and pleasure. Masters of diction are rare, due to the lack of proper development of voice. Perfect clarity in delivery and smooth vocalization are the hall-marks of a good actor or speaker. Much beauty of the act gets lost by faulty articulation.

ferent kinds of sounds: the natural, tall, small, substantial. primitive phonetic sounds, the normal, and fection of cultured articulation.

sounds for "a." Some dictionaries specify owing to the arching of the tongue which six different kinds; the long, the short, the assumes a broad position, touching at the

slightly raised, showing the upper teeth burned, lurcher, conjurer, murmur. only; for the lower row of teeth should (To be continued)

E ig can be guided with more free-giving the mouth an oval position, the clear will find that the uvula rises slightly and the tongue remains stationary. The tone should always be directed towards the front. An unpleasant a (ah) is often due to nose with the fingers and singing (Ital-

Strength in "A"

THE PHYSIOLOGICAL character of the vowel a expresses directly clean ness, joy, and action of strength as in Allahl ballad, Parliament, attraction, am atorial, gratifying, la-la, la! attachment. In the sombre a (ah) the upper lips are somewhat lowered the mouth shaped les broadly, the tongue slightly arched at the

The neutral sound a (ah) is a sound be tween the clear and sombre a. The mouth remains the same as in the clear a, only the tongue is raised slightly in front, whilst the pharynx widens. The sombre a is In THE VOICE we discern three dif-

The U in Ur, quality of "A" belongs to the ideal-which together make the per- the broad and obtuse vowel. It is, how ever, pronounced similar to a. The vol-The English language has various ume of the sound is diminished though Italian, the intermediate, the broad, the same time the incisors on both sides. On account of its dark color, the physiological In pronouncing the clear vowel a (ah), character represents an earnest, sinister the lips are farthest apart, the upper lip state of things as in disturbance, murder

Some Popular Vocal Misconceptions

By Herbert Wendell Austin

there was a sound-reproducing machine, might assume. Incidentally there are such My hostess had put on a record of a love- things as bass solos, baritone solos, tenor song duet. When it was finished she solos, contralto solos and so forth. Any placidly handed it to me and laughingly voice, regardless of classification, may aspointed to the words "tenor and bass."

"Such a misrepresentation!" she scoffed. transposed in its vocal range. "The very idea of so preposterous a thing as tenor and bass being sung together without soprano and alto! Furthermore, did you not notice from the singing that takes the melody. The first tenor of male the parts were not tenor and bass? They

were soprano and alto-unmistakably!" "My dear friend," I replied, "that is not a misrepresentation. Voices are classified leading part is with the second tenor. according to quality, range and texture. Such terms as "tenor and bass," "soprano and tenor," "tenor duet," and so forth, finally convinced of the logic of my exapply to the classification of voices, rather planations.

Nor LONG ago I was in a home where than to the individual parts the singers sume any part of a song if such part is

"In mixed quartets the soprano usually assumes the melody or leading part. In male quartets one of the tenors usually quartets sings higher than the second tenor, and the voice of the former usually has a soft, feminine-like tone, especially if the There are exceptions to this, however."

My hostess, at first incredulous, was

Community Singing

By C. T. Hilton

ing things in music is the singing together not observed. There is a certain wholeof great masses of people. In that mighty hearted, warm feeling that follows upon volume of massed tone every voice is community singing. Temporarily, at least, merged in the whole. No single voice each man is at peace with his neighbor outstands the rest. All sing toward a cer- Moreover, the minds of the singers are tain purpose. There is no division. The

more congregational singing. Almost have, as a rule, the anthem performed by everybody loves to sing. Even those who the paid choir, to which we listen critically say they "have no voice" like to meander And is it any wonder if we carry that after the clusive tune when everybody critical mood over into the parson's disaround them is singing so lustily that their course?

ONE of the most impressive and inspir- own mistakes and musical wanderings are more inclined to kindliness than to criti-Vast choir symbolizes harmony.

The churches lose much of their hold cism. This is surely a good mood upon which to plant the sermon. Instead, we upon the people because they have not which to plant the sermon. Instead, we

JOHN M. Cut Out! WILLIAMS this panel speaking of Send it to us for MUSIC "CLIMBING" CHECK ON APPROVAL Rudolf Friml Pieces Easy Piano Pieces, Grades 1 to Easy Piano Pieces, Grades 1 to: Piano Pieces, Grade 3 Piano Pieces, Grades 4 to 6 Organ Compositions Readings with Music Anthems—Mixed; Without Sol Anthems—Mixed; Without Sol Anthems—Men's Voices Anthems—Men's Voices Anthems—Agen't Women's MacLachlan "It is one of those won .Anthems—Men's Voices Anthems—3-part Women's .Choruses—3-part Women's .Choruses—2-part Women's .Choruses—4-part Women's .Choruses—4-part Women's .Choruses—Mixed Voices .Choruses—Mixed Voices .Choruses—S. A. B. Voices derful pieces Says: that happens about once it a life time. I should term it an Soprano Concert Songs absolutely perfect Contralto Concert Songs Contraito Concert Songs Tenor Concert Songs Baritone Concert Songs Love-Ballads (High) Love-Ballads (Low) teaching piece." Easy Teaching Songs Songs for Young Girls Songs for Young Giris Encore Songs Secular Duets (S. & A.) Sacred Duets (S. & A.) General Sacred Songs (High) General Sacred Songs (Low) Christian Science Songs (How) Christian Science Songs (How) CHECK

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Organ Power Department Connecticut

HE CONGREGATION has largely gathered; there is silence, broken only by an occasional foot-fall in the aisle, or a murmured word of greeting We note the elderly face here and there to whom the reminiscences of old wellloved melodies may mean much. The worried business and professional man is there; he who would like something to make him forget his problems for a time A not too religiously minded young man and girl may be seen sitting side by side in the gallery, more to enjoy each other's society than to think seriously of the

The first few solemn notes of the organ float out through the auditorium. Insen-sibly the atmosphere changes. The volume of tone swells new and interesting figures of accompaniment weave most naturally around the theme; the deep foundation fect agreement in tone-this masterly and of Handel, Haydn and Mozart. exquisite contrapuntal tapestry-awaken in the mind the desire for more beauty and end of the prelude, to modulate into the man of business feels there is something in customary to sing at the beginning and girl feel, for the time being, in the in some unrelated key as the signal for from that a desire for life realities.

form in the company of other interweaving people to rise. melodies that seem to turn the organ pines into the tongues of angels. By gradual modulation in the most natural manner we are carried into the opening chord of the familiar Doxology. It seems a fitting as a signal to begin singing has always in congregational singing, especially in climax. We sing because we want to been a debatable subject. I grant that hymns of long usage, that a radical change Him who hears and answers prayer. This is the effect of organ music rightly

chosen and thoughtfully played. Selecting the Music

that the exigencies of the case demand. An organist who chooses mostly long and for a few musical critics, but it is not the by singing a solo from the pews of the best way to begin spreading a love for church good music among the people who need musical training. If he finds he cannot appeal except in the things the people know, let him use familiar melodies to

begin with, well and tastefully arranged. For, after all, many a time-worn melody that seems to have outlived its day can be made into a thing of real beauty. In rendered in the following ways: other words it may have a classical setting. Ex.1 The value of a precious stone is enhanced by its setting-why not apply the same principle by presenting to the world, in a new and tasteful setting, old gems of melody? Such things make splendid preludes. Many hymn-tunes are adaptable to contrapuntal treatment, varied harmony and figures of accompaniment. The variation, too, may take the form of a Song without Words, a Scherzo or a March. After arranging Beulah Land, Jesus Loves Me and The Lord's Our Rock in possession of some most entering the possession music. Of course, no one monute countries and more of No. 2. I felt dissatisfied and eventually a counter melody, or the suggestion of Ambrosian music is played and sung-

The Organist's Etude

Edited for August By EMINENT SPECIALISTS

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

Service Playing

By Henry C. Hamilton

It is desirable, when approaching the was really magnificent:

agreement in the things of life? The tired key of the Doxology or whatever it is the world besides the ceaseless search for Nothing sounds more glaringly out of High as the heavens our voices raise, dollars. The faces of the aged show some- place than for an organist, at the end of And earth, with her ten thousand tongues, thing of their feelings. The young man his voluntary, to sound a fortissimo chord Shall fill Thy courts with sounding praise. presence of musical realities and gain the people to rise and sing. A few bars. The effect of the unison singing on the rom that a desire for life realities. can easily be improvised in such a way second and fourth lines, supported by full But listen! Another strain is heard. as to make the conclusion of whatever he harmony from the organ, was especially Some well-loved hymn-tune appears. But is playing become the enunciatory chord imposing, the higher notes seeming to be it is transfigured in a new and glorious (in the proper key, of course) for the particularly significant. However, this type

Giving the Initial Note

offer praise. The minister then lifts his it is not the most artistic thing to do voice, "Let us pray," and we feel, as we under any circumstances and is in ex- occasion, such as just mentioned, a happy bow our heads, that we are not far from tremely bad taste when accompanying a presentation of an old ecclesiastical compochoir or more especially a soloist, except sition, usually too severe in its simplicity, is in cases of dire necessity. But the greater a most effective innovation, part of any congregation is an untrained mass of voices, and it will be found that this sounding the starting note as a signal been very largely covered, and yet this THE BEST IN music, and that music ensures a better response. Some organists properly performed, is our only hope begin playing the hymn for the assembled much to be desired. for educating the listener. The expulsive congregation without warning of any kind; power of a new affection is often miracu- others sound the pedal note first. I have lous in its working, and perfect music, attended churches where one or the other hymn-tune to memory. This, combined if frequently and wisely administered, can of these two methods was in vogue-large, with serious study in organ and harmony, take away the desire for the worthless. well-to-do and fashionable churches-and can hardly fail to fit one for this im-But it must be chosen with the wisdom the people invariably had not got a start portant part of service-playing. Then, by until about the end of the first line. There seemed to be a feeling of "I don't know complicated works and who plays little what anyone is going to do," and, of free to enter into the spirit of the different It seems strange that we do not even know else but fugues may be doing considerable course, no one wants to appear conspicuous

> The speed of the Doxology varies of pausing. Sometimes this is the result given. In case of a quite familiar tune, of the setting this hymn is given in the such as Onward, Christian Soldiers or hymn-book, and, more often, a case of Come to the Saviour the organ can, with custom or tradition. I have heard it good effect, depart from the custom of



than to "heavy" music. But easily fol- decided to have it rendered very slowly one of the numerous "calls" based on the lowed, familiar or even humble melodies without any pause whatever until the last major triad, gives a suitable color,

bass seems endued with life and promise. have their place and can be made of value note, and with the first and third lines in Two melodies now thread their way in preparing the way for some quickly un- harmony and the second and fourth in through each other. Does not this per- derstood classics, as the flowing melodies unison. The effect coming, unexpectedly, in the Cantata and set to the following

"We'll crowd Thy gates with thankful

second and fourth lines, supported by full of arrangements-a strong, slow, but irresistible onward movement without pausemay not be practicable for the general THE MATTER of giving the congregation the initial note of the tune used to it. Custom plays so large a part is not always a success. But for a special

A great deal has been said in regard to the playing of hymns. The subject has phase of an organist's work often leaves

A most important thing is phrasing It is well to commit every familiar playing from the words only, except in the case of some new tune, one is naturally verses and use suitable phrasing and color- with any assurance who he was, nor

While tone-painting can hardly be in- first notes of a form of composition-the dulged in unduly during the congregational mass-which has meant so much through greatly in different places; also the matter singing, yet most varied treatment may be out the ages. simply doubling the voice parts and adopt a freer style of accompaniment. We all and how zealously he exercised the duties know the splendid effect of a familiar of his office. There are many confusions hymn played by a large and efficient brass as well, and it seems that what might band. How different from the lifeless have been the most fascinating and inspirpresentation often to be found in church1 ing tradition of all has been lost in the More like the corpse of the tune than its haze of years—the legend of that musical living reality. Of course the band is play- composition, that origin through Saint ing an arrangement that amplifies the James of the first music of the mass. simple tune to a wonderful degree. There are counter-melodies, syncopated afterbeats, accent and rhythm that we hardly look for in church. But the organ is look for in church. But the organ is Less, Saint Ambrose, Bishop of Milan, I remember, some years ago, when conquite able to furnish a free and effective Loves Me and The Lord's Our Rock in 1 remember, some years ago, when corquite and w turns a tree and encetive
a classical form, the organist is in the ducting the little cantata, "The Rolling accompaniment. In Onword, Christian history. In the superb Cathedral at

Some "that this old-time time was used. Soldiers if there is a core little for the rest of the first of the core of the cor a classical form, the organist is in the cucting the fitter cathoday, are storing monoparameter. In Other 1, Other 2, Other 2, Other 2, Other 2, Other 2, Other 3, Ot

"Onward, Christian Soldiers" did not suddenly bring into existence what is termed "the Ambrosian style." This probably had been a gradual development to which many men and many tendencies contributed. The genius of Saint Ambrose clarified what had been chaotic, simplified what had been enormously complicated, and defined the spirit and general technic of music for the Church.

THE ETUDE

Greece approved.





(To be continued)

The First Mass and Saint Ambrose Article One of a Series

The Church, the Cradle of

Modern Music

By Bertrand Brown

HE WRITER of the first mass must have been a singularly interesting man of God and of music. under what circumstances he wrote the

Most authorities seem to agree that he was Saint James, first Bishop of Jerusalem, martyred in A. D. 62, and known to us as Saint James the Less. There are many traditions about him-how he fasted until Our Lord came to him in a vision,

Saint Ambrose was born in A. D. 338. The influence that had been at work in

church music we know only in a general a fresh point of view. Another innovation church measurement of view. Another innovation was really a return to earlier practice—way. Saint Ambrose allowed the text of a hymn in its natural rhythm to determine the rhythm of music.

Saint Augustine tells how he first heard church music in the Ambrosian style and what a deep and lasting impression it made upon him.

There were other schools of music, or rather leading tendencies-for there was nothing so distinct and definite as to be called a school-which were, in a degree, need a many different ideas had been rivals of the Ambrosian. These were the carried out. The dominant influence "Gallican" and "Mozarabic"—but that for carried out. The Goldman Indicator Gallican and "Mozarabic"—but that for naturally had been from Greece. What- which they stood was not of enduring imever the Greeks said about art and philo-portance.

A Traditional Choice

HERE IS a tradition, outside of especially, went on existing simply because canonical literature, that books of these different musical styles were left in the Cathedral of Milan to determine which SAINT AMBROSE discarded the should be accepted by the church. The formulae of the later Greeks and story goes that the book of Ambrosian went back to earlier principles. We may music was found wide open, whereas the think of this early sacred music as crude others were shut tight. Thereafter the in many ways; but certainly it was aspir- Ambrosian modes were acclaimed and the ing-trying to find form and expression others destroyed as they no doubt deserved worthy of its own spiritual origin. Saint to be,

Interesting as are Saint Ambrose and clearing the road, in making it possible his work for a reformed music, his great for music to work out its own salvation. contribution lay in preparing the way for a greater advance, a more sweeping and creative change in sacred music which was music harder to play and harder to un- to come. It is fitting and inspiring that derstand and appreciate. Saint Ambrose the Cathedral of Milan should carry eliminated these rules and worked out through the centuries the music of its what was certainly a simpler system and distinguished Bishop, the sainted Ambrose one with which it was much easier to work. Also the "Ambrosian modes" had was to have a still wider influence.

Melody Phrasing By Angus McKay

organ that it is the king of instruments. sing through a whole hymn in one breath, It is all of that. It is an orchestra in it- not even a single verse. We allow them self. With its string tone and flutes and as a general thing to take a breath at the reeds there is a wealth of orchestral color- end of every line, robbing its last note, so ing at our command.

There had always been music in ser-

sophy in those distant days was virtually

the final word. Many things, in music

The Ambrosian Reforms

Ambrose was largely instrumental in

Many rules laid down by Greek and

other musicians of the day simply made

Let us think of the orchestral stops as line. individual, man-played instruments rather than as mere tabs on the console. Let us melodies. Divide the passage into its commake them perform accordingly. How ponent parts. Make a "break" after each passage properly phrased! By phrasing note you leave so as to attack the next s meant primarily a "break" or momentary stop in the melody where the oboist or flutist or other soloist would naturally take a breath. A study of melodies shows distinct parts the same as a paragraph

that they are usually divided into several is divided into sentences. In a great deal of music the breaks are marked in by the composer. Where they are not, it is up to of the expression pedals, make phrasing the performer to use his own judgment. add another hundred per cent. to the lis-A hymn tune will make a good examtener's interest in our playing.

We are all very ready to claim for the ple. A choir could never be expected to as to be ready for the attack on the next

It is exactly the same when playing much more art and feeling there is in a part, and, as in the hymn tune, rob the one promptly. And do not stop there. Make other breaks wherever you feel that they will accent a particular motive or otherwise enhance the beauty of the num-

> We are our own orchestra as well as conductor. Let us humanize our playing. These breaks, together with judicious use

Shall We Memorize?

By Rowland W. Dunham

Argue as we may against the drudg- it is possible that the power of the will that the day is fast approaching when of the supposed inability to memorize. an organist who seriously offers a recital When this day arrives we shall find the

find himself sadly outdistanced and over-what we have so fondly termed the "king shadowed by those who will. After all, of instruments."—The Diapason.

on an artistic basis must play as do all standing of both the instrument and its other musical recitalists. The organist player upon a plane far above where it who says he cannot memorize must then is to-day. We shall not have to look be a church or theater player and not an- apologetic when we speak of our profesnonnee himself to the world as a recitalist. sion. The appearance of a qualified organ The organist who will not take the recitalist will be welcomed, patronized and trouble to learn his music thoroughly will reviewed as befits such a performance on

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Q. What is Gleist Fowel What is Dio

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And the Gleist Fowel What is Dio

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Negrewood's "Bictionary of Organ Stoge" interest.

Interest.

"It frequently happens in organ building."

"It frequently happens in organ building."

"It frequently happens in organ building."

"An Affect is no difference between the to wheater and the stogen of the New York of a soundhoard or wind truthering pallet, which was not the New York of a soundhoard or wind truthering pallet, which was not the New York of a soundhoard or wind truther, generated of a soundhoard or wind truthering pallet, which was not the New York of the New Yo

Chapper of the A. G.O.

Will you be hind to such following stitle to the control of the control



Musical Pointers for

Musical Parents

Conducted by

MARGARET WHEELER ROSS

N. B.—No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer: Only initials, or pseudonym giren, will be published.

appropos to our discussion of the value of memory posts upon which to hang corremusic study for the boys and may help lated incidents.

Music Makes Iron Men

the last season undefeated. They con- out of the pedagogic rut. A change of successive Saturdays, using no substitutes the person who really likes to be busyuntil the last four minutes of play in the and such you evidently are. last of the three games.

a game I keep my men singing."

attitude. We know there is physical buoyancy and rhythm in a lively song, and foot- not be high ball players would choose no other sort. There is a corresponding rhythm and buoyancy in the human body, and the response between the two is sure and certain. Hence it is reasonable to conclude that the will to win, the fighting morale, could be strengthened and stimulated in a foothall team by the power of song. If the men go into the game accompanied by a singing heart and a consequent bodily rhythm, they will possess, mentally and physically, the winning spirit.

Singers are almost without exception unusually healthy people. A wide open throat and nasal canals, deep breathing and correct posture are the fundamentals of voice training. These also may be said to be the foundation of perfect health, for they induce a pure blood stream, a rohust appetite, and the "good digestion that waits circulation, and proper elimination, hence, a courageous spirit, a clear mind and strong, efficient bodily members.

So it is only reasonable to conclude that singing and bodily rhythm mean good health and fighting morale. Good health helpful for yourself: "Psychology for and fighting morale bring certain victory.

Therefore, Coach McLaughry does not err

Teaching," Thorndike; "How to Teach," when he says "Music makes Iron Men."

periods of the compositions and the composers with the times and events of their

THE following item from Time is quite first presentation. This method gives you

music study for the boys and an aspiring and eight some discouraged mother with an aspiring adhletic son.

If you are spending nine or ten months in music teaching, take your vacation where you can pursue an allied subject that will help you in your teaching and will broaden The Brown football team played through your mental horizon, as well as take you me last season and Harvard on occupation is the best possible vacation for There is no better method for instruct-

At an alumni dinner, De Ormund ing young children than the one you have (Tuss) McLaughry, Brown football coach, chosen. If you have pursued it to the placed the credit for this unusual and point of certification, then I would not placed the credit for this unusual and point of certification, then I would not splendid record to the power of music. review it, as you suggest, but I would like acomed the report that he had built up take up a different line of study. Your his men on milk. Said he, "Music is what simakes from Men. The players depend on everything class, will come with practice makes from Men. The players depend on raythm and morale, and if you would main- in its use. You will find Evanston, Illitain morale you must have a few singers nois, a splendid place to go for your va on your squad. When we are traveling to cation. The climate is pleasant, associations congenial, and the large number of Now we must all admit that there is a students reduce the cost of living. Reacertain psychology in a victorious mental sonable restaurants and cafés abound, and, if you are not meticulous, room rent need

The music section of the city library there is truly a joy, for it consists of a special sound-proof room fully equipped for use in studying compositions, and a wonderful collection of text-books, opera scores and general musical literature. You will have the advantage of splendid con certs held on the Northwestern campus, and grand opera at Ravinia Park, with the Chicago Symphony Orchestra in sum

Few places offer so much in summer for the musically interested party. I would suggest that you go to Evanston, take up a single course in Child Psychology, devoting perhaps two hours a day to it, spend several hours a day at the music library and then indulge in an orgy of miscellaneous musical spreeing-gorging to the limit and deferring the process of digestion until you are back at home, Mark ral rhythm in the systemic functions, good your programs freely and keep them for winter reflection. This is the best possible way for the small-town resident to get vacation with satisfactory after results,

Mrs. C. P. C., Wallaston, Massachusetts,-You will find the following books Strayer and Norsworthy. Since you say E. D. I., Ada, Ohio.—You ask what is you have made "an exhaustive study of the best way to spend your vacation period. child psychology," and are well schooled. I have always held to the theory that the musically, you are better equipped to start teacher of music should be a broadly eduyour own child than many teachers you cated person, far out and heyond the con-Such person, tar out and heyond the con-sues of the chosen subject. This educa-tion need not necessarily come from the chase-room. Yet an index on the control of the con class-room. You can do a great deal by a your child a good pupil with your intelliwell-planned course of summer reading gence and equipment. Do not hurry the and, perhaps, a small amount of private preliminaries and avoid straining the muscoaching. You can widen your knowledge cles of fingers and hands. A very young of general history by attendance at symphony concerts and operas, connecting the music by making it a game. You will

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GOOD or had accompaniment often determines the success o failure of the violinist's performance. It is a good deal like the setting of jewels. The artistic setting of an indifferent stone often gives it a more striking and elegant appearance than a very fine stone which is poorly mounted.

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HOWEVER, not being able to pay the whole performance a pitifully amateurish
See that cert platform. Each artist has his own conceptions of violin works, and it is most important that his accompanist should be thoroughly familiar with these conceptions.

The ideal accompanist should have sufficient technic to play the accompaniment to any composition with such ease that his mind is free to follow the liberties and nuances of the violinist. All expression marks and dynamics must be followed with extreme care. He must be able to follow the violin part with his eye while he is playing the accompaniment. He must be a good sight reader, and have a retentive memory He should know the accompaniments almost by heart so that, if a page sticks or gets lost, or if the music falls off the rack, he can keep on going without interrupting the performance. He should be able to play with one hand, while the other hand turns the page so smoothly that the performance proceeds without a break. Above with the violinist" so that the violin and piano sound with complete unanimity, thus giving it the effect of proceeding from a single brain

Necessity of Softness

is true with left-hand pizzicato work, and bridge) the stopped notes should produce cost more at the time but less in the end, the bow, one at the nut and one at the to some extent with all pizzicato work. A perfect fifths. too robust piano or orchestral accompaniment will drown out such passages and intonation, particularly in double-stopping, ment will drown out such passages and intonation, particularly in goodiestoryone, render ineffective an otherwise excellent is bound to become the result. It is a string of a certain gauge (thickness), there graze the strings without any pressure. performance. The ideal accompanist, as quite common occurrence for a player to is a corresponding ratio of thickness in the Carry it across the strings at the proper described here, is very rare, and the violintry string after string, and find no approxiothers, always providing that they are all place and at the proper angle. See how ist who finds him usually retains him for mation to exact intonation.

the pages for them so that they can keep agreed to work together harmoniously, of the outer sizes—over-thick or over-thin, squasking between the plaster and the wall both hands always at the keyboard. This In these more unsettled days of jazz and Buy a well-made string gauge and see both nands always at the keywards. There should be presented that the measurements of these strings are tion is, what or who shall give this presented that the measurements of these strings are tion is, what or who shall give this presented that the measurements of these strings are tion is, what or who shall give this presented that the measurements of these strings are tion is, what or who shall give this presented that the measurements of these strings are tion is, what or who shall give this presented that the measurements of these strings are tion is the strings are tion in the strings are the when Thibaud, the great French violinist, tomers.) gave a concert in a western city, a local The fault is due mainly to modern musician begged to be allowed to turn the methods, with the prevailing high wages nest set first. See that the instrument is face, musician begged to be allowed to turn use memors, with the perfectly in tune before testing the fifths. There are two ways of showing our mustic for the accompanies. At which what a speedy production, and, often, pre-war Make the test an exhaustive one, covering sensibility of this advantage: first, by developed a strong case of stage-fright, let prices. Consequently, enormous quantities all the fifths from the first position to never digging into strings already suffideveloped a strong case of stage of strong case of has skeys with a bang. To make matters which the bewildered musician attempts to Tune your instrument constantly. Now, lifting the bow to such a degree that the

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Concerning Accompanists

Spanish violinist, one of the most famous glared at the offender like an angry lion. bump along half a beat apart and rarely solo violinists of all time, would not trust It is hardly necessary to say that the music come out together. Solo Violinists of an time, would not take I to hardy necessary to say that the mask come of securing an accompanist turner's place was vacant for the rest of Amateur accompanists should remember in the various countries he visited on his the evening. It is a great advantage if the that the unpardonable sin in accompanying and you will be rewarded. world tours. He took Mme. Bertha Marx pupil can have his violin teacher accomis to stop playing with both hands when the who had accompanied him on the piano pany him in recitals and concerts, but in page must be turned, thus making a break gauged, and produce perfect fifths, make for many years on all his concert tours. case this cannot be done it will be wise for in the continuity of the music. In such a note of the thickness of each string as Mme. Marx had played for him so long the teacher to engage a professional accome cases it would make a better effect if the registered on your gauge, and, when you that she knew his moods, his style, his tempanist and, if possible, attend a rehearsal violinist kept right on playing and left the before the performance.

The Student's Problem

the violin student usually has to depend on the services of an amateur, and "there's the rub!" For when the young girl, who is considered a "finished" musician because she can play the Last Hope or Bartlet's Polka de Concert at a church sociable, tries to accompany a budding violinist, it judgment must be used in deciding which very frequently happens that before the part of the accompaniment should be piece has ended the violinist is the one who played and which neglected. Here is a s "finished." On the other hand, the skill- safe rule in such cases: If the violin has ful accompanist can cover up many mis- the melody during the bars where the takes and much crude playing of the un- page must be turned, the chords or harskilled violinist who is likely to be nerv- mony designed to accompany it should be ous; playing out of tune, forgetting re- played, even if counter melodies must be peats, coming in at the wrong place after omitted; if the melody is in the piano part the piano introduction or after rests, skip- when the page is turned and the violin

children accompany each other in violin Sometimes the piano part is such that all and piano work, and so it does, but the great the notes of the accompaniment can be trouble is that not one out of fifty of these played with one hand while the other is juvenile pianists can accompany a violinist turning the page,

By Hermann Becker

THE VIOLIN accompanist must have nisse the importance, the absolute necesThey are the added virtue of being able to play sity, of having perfect fifths at every two principles—buying good strings from combined-loying fathers, golf enthusivery softly. When the violinist is playing point on his strings. This means that, a reputable firm and eliminating bad harmonics, and flageolet notes, the accom- whenever the finger presses two strings in strings. paniment must be somewhat subdued, since the same relative position on violin, viola, paniment must be somewhat suggest, since the same retailive position of voting, and these tones are comparatively light and a or cello, (the flat finger in this case being A firm of repute will stock strings of all strings while playing. Believing othervery large volume is impossible. The same placed across two strings parallel to the grades and buy good strings always. They

Should any imperfection exist, faulty many times over,

he had finally succeeded in turning the page. carry your gauge with you. Once you are On no account should the violinist also stop it is as well to confine your purchases to as is too often the case, for it gives the aspect.

The Accompanist's Duty

difficulty. It is a case where good musical a gauge in your hand. ping bars, and getting mixed up generally, has only an accompanying part, the mel-Many people think it looks "cute" to have ody must be brought out by the pianist.

Perfect Fifths

EVERY violinist, violist, or cellist recog- Are perfect fifths in strings obtainable?

The first principle needs no elaboration.

well made.

strings.

The interval is a ninth, or a second raised one octave. We will assume that the ninths on both strings are correct. This proves conclusively that only the D string is at fault. Replace this D with the next in thickness. See that all the strings are in tune. The D is perhaps still too sharp for the others. Take a still thicker one this time. It is possible that one slightly thinner will meet the requirements. Its patience over this process of elimination

of the violin) produce perfect fifths, but

that the A and D are imperfect the notes

on the D string being too sharp for those

on the A, while those on the D are too

sharp for the corresponding notes on the

Test the A and G together, by placing

a finger on each string, in exactly the

same position, and using your eye to judge.

Once all the strings are perfectly same measurement. Of course you will

See that the strings look fresh and are transparent when you buy them. Never buy yellow looking strings.

A little trouble in the eliminating pro-THE ACCOMPANIST should practice until he has fully mastered this mental torture, therefore buy strings with

Pressure and Lift

By Edward Moore

IF a great convention of violin teachers were to be held with all the zest and spirit of a political campaign, the cheer leaders

would choose a yell something like this "Never press, press, press-Never press, press, press-Never press, press, press-Where?

Right at the nut, the nut, the nut-Right at the nut, the nut, the nut-Right at the nut, the nut, the nut-

There!" There is not the least doubt that these words would carry the house by storm.

In a gathering such as this, it would scarcely be possible for one timid voice expressing another sentiment to be heard asts, or club members, and are ready, one

and all, for any new thing. for they will outlast bad and cheap strings point. Laying the violin on the table, hold the bow up by these two strings, high It should be understood that with a enough in the air for the hair just to "clear" or "vibrant" the tone is then! It It seemed to be far easier, previous to Choose three or four sets of strings of will sound (at least to the unprejudiced Some accompanists have a person to turn the great war, to choose strings which varying thicknesses; do not pick out any ears of golfers) like mice scampering and

works very wen it the person which seem to have followed suit, within a point of each other. For example, sure? Most of it is exerted by the weight cited and flustered, beginning at the wrong (This casts no reflection on the great music should your thinnest A string gauge at 13 of the bow itself. The first maker of the time, turning two pages at once, or tipping establishments the world over, who try points, choose others which measure 13½, bow in its modern form was wise enough time, turning two pages at once, or tuping estangaments the world over, who my the music off the rack. As a case in point: their utmost to render satisfaction to cus
14, and 14½ points; and so with the other to give it weight enough to clutch the strings without gnawing them-to slide String up your instrument with the thin-

bass keys with a pang. 10 make matters with the pand A, (in the case clinging contact of hair and strings is

THE ETUDE greed. Of these two faults, it is the a down stroke with an imperceptible general which produces faulty overtones, tremor of the wrist. Another confusing

and you will have to be lightness of the E and A strings calls for wings creating near the frog. This entails correspondingly heavy and light treatment. a serious problem for the violinist

gato. Such uneven construction means that pressi there must be an infinitesimal gradation of pressure and lift from tip to frog. At suggestion is here given for a new yell the point a slight pressure (in addition to which will, in a way, offset the other: bow-weight pressure) must be exerted by "Do not lift, lift. the first and second fingers, steaded bereath by the up-pressing thumb nail. At the frog there must be a similar lift; and, of course, there must be a multitude of varying pressures between,

The problem is further complicated by the necessity of changing from an up to

second which provides and the general "swiver-circumstance is the changing of the horisqueaks, whisties and playing is heir to. zontal position of the how on the four in a position of the bow on the four The bow is not, however, equal in The bow is not, however, equal in strings. Naturally, a bow running down throughout its length. Try bal-hill will need to be held back, and one weight arrival to pencil near the center. weight throughout pencil near the center, going up hill to be held back, and one ancing it with a pencil near the center, going up hill to be hastened. Moreover, ancing it will observe that, before the stick the heaviness of the G and D, and the

So complicated is the whole problem The fact that the hand grasps the bow that it is little wonder that most teachers of the frog is another factor which makes point merely to the result to be attained at the 100s at the tip and and leave the pupils to discover the particular gruffness at the frog. While methods—that is, except in the one adparticular in the one adhese two phases are of value in playing monition that every student hears dinning detached strokes at the two extremes, they in his ears and every student hears dinning generated such more difficult the smooth le-

For the convention of violin teachers, a

Do not lift lift lift-Do not lift, lift, lift-Whores

"Right at the point, the point, the pointlight at the point, the point, the point-Right at the point, the point, the point-There!

Keeping the Place in Ensemble Playing

By Hope Elizabeth Stoddard

semble playing has caused more than adequately. one artist to "hang his bow and fiddle However, sensing the melody through the measures.

"seeing ahead." This means that the stu- duple and triple rhythms and can apply ning his eyes over them and anticipating patterns are merely variations of these them in the finger-tips and bow arm.

hours of practice, of working out men- and the exact value of each note.) tally a difficult personal problem at the same time that an intricate exercise is tice as far as that particular passage is concerned, but it is excellent practice in separating the digital and mental functions. Let the student try reading a book while he plays the C major scale. If he succeeds in doing this, he can certainly perform the far easier task of casting his eyes ahead a few measures to pursue the

melody line in ensemble work. But, even if his fingers fail in their duty melody in his grasp and can continue it keeping his place in ensemble playing.

THE FEAR of losing his place in en- as soon as the fingers are able to respond

under the shelf," as far as playing cham- eyes is not always sufficient assurance of ber music is concerned. But here are keeping one's place. For these organs are two remedies-not infallible but undoubt- neither keen nor quick enough to help the edly beneficial-which every student should player over the "black" passages, where try before resorting to such extreme notes swarm like birds in a cherry tree, Then there comes into play the inborn

First is the gaining of the knack of sense of rhythm. The student can feel the dent anticipates the trills, runs, chords or them to the ticking of a clock or to his turns a few measures in advance, by run- own pulse-beats. The other rhythmical and can readily be learned. He naturally Finger patterns may be formulated in the emphasizes the first beat of each measure miod even while the fingers are executing and the others fall easily into rhythmical difficult passages. This is not so hard as line. (This, of course, takes it for granted that he has hold of the obvious facts, All have had the experience, during the that is, the number of beats to a measure

Then, in ensemble playing, when the visual sense fags, if the inner ear keeps being mastered. This may be poor prac- firm hold of the rhythm, notes slide by like trees past a railway train and disturb the student no whit more. If he fail, perchance, to perform a difficult run, he need not despair, for the theme is not relinquished. Never once is he at a loss as to what measure he has reached. His rhythmic feeling infallibly points the way.

If these two practices-that of looking ahead, and that of hearing within-are not of performing a difficult passage, the student can still hold the content of the ranted to aid the student appreciably in

Fingering-A Rung in the Ladder

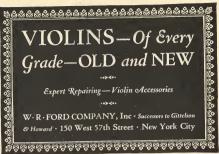
By Caroline V. Wood

before he attempts to learn it. This may and study the piece on a firm footing. take a little time right at first, but in the

its contents. Then he should play it a fore he tries to learn the piece.

A STUDENT of the violin or 'cello (and second time, studying and marking the Perhaps of other instruments as well) fingering as he goes. A third playing will should not overlook the importance of probably show where some alterations are establishing the fingering of each piece advisable. He is then ready to go ahead

and it is certainly a big aid to a quick and out a teacher's guidance should pay parintelligent grasp of the technical side of ticular attention to fingering. Even when The music it does away with much of the music it does away with much of the music. It does away with much of the music it does away with much of the it is printed in a piece, it is sometimes meetraliny that must result from only advisable to make some changes to suit his superficial articles and advisable to individual ability. One person is able to superficial attention being given to the individual ability. One person is able to matter of fingering. It gives the student use fingering which another is not yet Comething sound upon which to build. use nngering to use nngering to use nngering at tready to attempt. But, if no fingering at ready to attempt, about the student should by no When sound upon which to build. ready to attend, the student should by no solo or ensemble work, the student should means consider it time wasted to work first state. hist play it through to get an idea of out and write down suitable fingering be-





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Department of Bands and Orchestras

(Continued from bage 578)

that we have in these United States del's scores, but which had become obsoin that we have not this historic work, lete, In fact, Handel (1685-1759), with the original secret has been a part of all his masterful genius in certain lines. the valuable collection of rare books and had done almost nothing to advance orthe variations in the Newberry Library of chestration. It was Haydn who so organthe privilege of its examination and study. of proportion in sounds, coherence of

THE ETUDE

the first real orchestra in the accompani- horns, trumpets and kettledrums. His ment of opera. Many of the instruments later works make frequent use of the he inaugurated into this service. So it is clarinet; occasionally he introduced the that we find that when his "Orfeo" was contra bassoon, the piccolo and the Engproduced, in 1608, he required an or- lish horn. chestra of thirty-seven instruments; two Mozart (1756-1791) was the first to narpactors as "the soprano of the or-viols, one double harp, two little French importance as "the soprano of the or-violins, two large guitars, two organs of chestra." Then to him belongs also the wood, two viole di gamba, four trom- credit of having employed the various bones, one regal, two cornets, one little instruments with due regard to their techas had Peri and Cavalieri (in the first the bell) notes of the French horn. He

for all time the honor of having refined regard to the changed quality of its difthe orchestra, as well as of having liber- ferent registers.

now offers an orchestra of one hundred ated it from the position of an accompanow offers an offers and eight players.) Also, our musical miment to voices, From it the banished enthusiasts may be pardoned a slight pride several instruments used freely in Handhalt and the property of t manuscripts in the interested visitors have ized the orchestra as to give to it balance the privilege of the examination and study, of proportion in sounds, coherence of To Claudio Monteverde (1567-1643), construction and at least definite con-the most daring of the early musical sideration of tone color. Principally he planeers, belongs the, credit of having used wrote for strings, flutes, oboes, bassoons,

harpsichords, two bass viols, ten tenor give to the clarinet its proper place of octave flute, one clarion and three trum- nical and tonal qualities. He discriminated pets with mutes. It is not recorded if carefully in his use of the open and Monteverde had his orchestra concealed stopped (made by inserting the hand in possessed unfailing taste for the best use To Haydn (1732-1809), must be given of the timbre of each instrument, with

A Plea for Band Scores

By J. B. Cragun

only when he knows at what place and learning each part by memory. exactly how each member of the band is It is with pleasure that we note the making mistakes. Up to this time this has publication recently of the first band score bein very difficult, for we have had no of which we have any knowledge, outside such thing as a band score of the type a few in text books. This has been published has been available for the great or-lished for the Greg composition which is chestral and chamber music compositions to be the contest number for the coming for many, many years. Many band mas-ters, insisting on careful work, have la-that many other similar scores for band boriously copied their own scores from the music will soon appear.

A BAND master will get good results parts or have gone from section to section

"The Etude As a Teacher"

"The Eude As a Teacher"

Stadents of plane in suburban districts, who are mindle in get to a teacher the year who are mindle in get to a teacher the year who are mindle in get to a teacher the year of the plane of the plane of the plane of the years years I had been on the years years I had been on the years years I had been on the years of y

I urge all who have the shillty to push on, to try out thoroughly this method of self-help that has meant success to me.

PAULING HALL PITTENGER. "Great art is never out of date nor obsolete; like the moral law of Sophocles, God is great in it, and grows not old; like the moral law of Kant, it is of equal awe

and splendor with the stars. A line of Virgil, written by the Bay of Naples in some most private hour of meditation, all those long years ago, comes home to us, as though it were our very thought; upon each repetition, experience has made it more true and touching In beauty and strength, in beauty of music and in strength of thought, the great artists are all contemporaries."-LIONEL JOHNSON.

Answers to Can You Tell? GROUP No. 4

(MR PAGE 572, THIS ESSUE) 1. Sound is the result of vibra-

- tions of the air. Noise is produced by irreg-ular vibrations. Musical Sound is produced by regular or continuous vibrations.
- 3. Pitch is intensity of vibration.
- 4. The Music of the Church as collected and authorized under the direction of Pope Gregory the Great, in the Sixth Cen-
- Syncopation is Music "out of step," a shifting of the accents.
- 6. Una Corda. Tre Corde. Knights and Noblemen of the Twelfth-Century who wrote poems, usually of love, and composed their own melodies.
- 8. Percy Grainger. 9. (a) John Field. (b) Frederic
- 10. Stradivarius; Guarnerius; Amati; Gaspar da Salo.

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Department of Public School Music (Continued from page 577)

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Sofo of out of ale on

Cope aproponopo a

(a)
The hest rule for writing chromatic passages is: Ascending, after the diatonic notes by means of sharp the cheeping, after the diatonic notes by means of sharp means of flots. In other words keep the notes of your diatonic scale iritact it every instone; mark the chromatic alteration with the chromatic alteration and the applying to it a sharp the chromatic alteration and the applying to it a sharp the chromatic alteration. every instonce; mark the chromatic alteration of the diatonic note by applying to it a sharp in ascending and a flat in descending. (b)

Ex.2 of a prototo a coloute one ac

for ole of only ob a OF HO

(c) The major keynote is do, the minor keynote is id. When a change is made by which the do becomes a lo, or the las a do, the chinge major: whereas, when the do remains the same for hoth major and minor, the change is said to be relative (that is, the two are related to each other hy having the same do).

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EUGENE F. MARKS are clearly defined, and the manual and solo off-fects skillfully planned. All these factors combine the composition unusually worth-while.

Les Tresors de Colombine, by R. Drigo. A biographical sketch on Drigo appeared these Educational Notes some months sin

Moonlight Dance, by James H. Rogers.

My Dearie, by Charles Huerter.

Educational Study Notes



cree.

We would suggest a railentondo on the words,
"And to me you'll give for aye" (pronounced å),
and then a bold on "dear" as marked.

A sketch of Mr. Huerter's life appeared in the
January, 1927, Eruug.

Acquaint Now Thyself with God, by Franklin Riker.



Mr. Riker who is a singer, teacher and com-jouer of high repute was born in Burlington, Ver-

FRANKLIS REET SOON which have constituted by the control of the most into the control of the con



R. S. STOUGHTON The skep to the E-flat and color to the word "longing."

When you come to the word "romance," please remember to pronounce it with a "broad a" (6). That is the way it is pronounced on the stage, the

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I have been able to get the following tion. Let the importance of music in detatistics relative to the children of the schools of Enild. Oklahoma a cite of 301. schools of Enid, Oklahoma, a city of 30,- pressed on every member of the board of 000 population. The first twelve grades education, not only for the sake of the are included in the examination. I think music alone, but also for the production it would be a great plan if every music of a better class of citizens in the future.

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CHOIR MASTER'S GUIDE FOR OCTOBER, 1927

SUNDAY MORNING, October 2
PRELUDE
Organ: Theme from "Symphonic
Pathetique" ..Tschaikotusky-Barrell
Piano: Nearer My God to Thee Himmelreich

TE DEUMTily ANTHEMS (a) Thou Wilt Keep Him in Per-

(b) Immortal Love ... Cuthbert Harris
(b) Immortal Love ... Bixby
OPFERTORY
My Soul is A-thirst for God
(Tenor solo) ... J. E. Roberts
OCTUBE ...

Organ: Festival March G. W. Armstrong Piano: Alla MarciaSchytte

SUNDAY EVENING, October 2 PRELUDE Organ: CanzonettaFrysinger Piano: O Thou Sublime Sweet

OFFERTORY

POSTLUDE
Organ: Marcia Pomposa ...Rockwell
Piano: Power and Glory......Sousa

SUNDAY MORNING, October 9

Piano: Tannhäuser March... Wagner

SUNDAY EVENING, October 9

Organ: Sabbath Calm.....Christiani
Piano: At Evening.....Schumann ANTHEMS (a) Seek Ye the Lord....Scarmolin
(b) The Lord is Exalted.....West OFFERTORY

The Lord is My Salvation....Kountz (Soprano solo) POSTLUDE

Organ: Postlude in F......Roberts
Piano: Fraternal March....Lindsay

SUNDAY MORNING, October 16

Organ: Andante (Kreutzer Sonata) Piano: Kamenoi-Ostrow. Rubinstein

ANTHEMS

(a) Thine is the Kingdom.... Gaul

(b) Jesus, Gentlest Saviour

J. C. Marks

OFFERTORY Spirit Divine

Piano: AdorationAtherton

SUNDAY EVENING, October 16 PRELUDE

Organ: A Song in the Night Piano: Slumber Song Schumann

ANTHEMS
(a) Thy Word is a Lantern . Kinder
(b) Saviour, I Follow On Protheroc

OFFERTORY
The Soul's Longing Protheroe
(Baritone solo)
POSTLUDE Organ: Triumphal March Verdi Piano: Devotion Saroni

SIINDAY MORNING, October 23

PRELUDE Organ: Processional March...Kinder Piano: AwakeningEngelmann

(a) The Celestial Sabbath.....Scott (b) Perfect Peace and Rest..Schuler OFFERTORY Dear Lord, and Master Mine

(Soprano solo)Berwald POSTLUDE
Organ: Postlude in D Minor. Hosmer
Piano: A Silent Prayer Kullak

SUNDAY EVENING, October 23

PRELUDE Organ: At Evening...Geibel-Mansfield Piano: EveningRichards

ANTHEMS

(a) If Ye Love Me......Simper

(b) Evening Prayer.....Schnecker Cantilena in B Flat......Tolhurst

(Violin, with Organ or Piano) POSTLUDE
Organ: March in C........Barrett
Piano: In the Church. Tschaikowsky

PRELUDE Organ: Andante Pastorale. . Galbraith Piano: Jesus, Lover of My Soul ANTHEMS

(a) My Soul is A-thirst for God (b) Lift Up Your Hands Santley

SUNDAY EVENING, October 30

PRELUDE
Organ: Moon-Dawn Friml
Piano: Meditation Rockwell

ANTHEMS

Nearer to Thee (Alto solo) . . Ashford

POSTLUDE Organ: March MelodiqueDiggle Piano: Pilgrims' Chorus Wagner

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Album of Cross-Hand

hand figure with smoothness and preci-sion is a valuable adjunct to the player's

sien is a variance adjunct to the player's technical equipment. Nowadays, teachers

technical equipment. Nowadays, teachers are giving first exercises in cross-hand playing at an earlier period in the stu-

playing at all carrier period in the stu-dent's course; indeed, most modern "piano

methods" contain examples or it. For these reasons, we have been prompted to compile and publish this new album to be known as the Album of Cross-Hand

be known as the Aroum of Cross-Hand, Pieces in our highly successful series. Stady Pieces for Special Purposes. It will be composed of piano pieces, some as

easy as Grade Two, but mostly in Grade Three, in which this technical device ap-

pears and will be published in a similar

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vance of publication we are offering this new Album of Cross-Hand Pieces at the

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which are about as easy as it is possible to make them. Miss Helen L. Cramm, who

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that they are actually instrumental dialogs

enthusiastic over the master playing ability

not aim to be a short cut self-instructor,

although it may be used with real results

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completion by the hinders, however, this

low price will be withdrawn.

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Piano Dialogs

By Helen L. Cramm

Beginner's Method

For the Saxophone

methods" contain examples of it.

Publishers' Notes

Storehouses of Musical Information

These storehouses of musical information should be in the possession of every teacher, student and lover of music. There are six of them and the entire group of six may be secured for \$19.00 in cash. There is no more complete reference work available at the present time, at any price, than the six volumes of Grove's Dictionary of Music and Musicians, which may be purchased for this amount. Those who do not feel that it is convenient to spend \$19.00 at the present time have the opportunity of securing sets on the time navment plan at only a slight difference in cost. The total price by the time payment plan of \$2.00 down and \$1.50 a month is only \$20.00. We have likened these six volumes to "storehouses" of musical information and it is possible to gain an idea of the tremendous amount of information erammed into each volume when one realizes that there are close to a million words in each. Think of how much more effective teaching work could be done through hav- days. Too many teachers wait until they ing in the mind information upon the lives are in urgent need of music supplies beof great composers and various musical fore they think of ordering. Then there ing in the mind information upon tue tree of great composes and various musical fore they think of ordering. Incu must subject gathered from time to time in refissubjects gathered from the total compose of Grove's Dictionary.

Immediately. Telegrams, special delivery and the confers are showered the confers are showered. Think of how much greater delight there letters and hurry orders are showered is for the student of music who has at upon the supply houses. Each sender of for the student of music who has at hand these volumes telling many things about so many phases of the musical art which he is studying. Think of the great quick service. Delays in getting teach-satisfaction of the music lover who can ing material result from the congestion. satisfy his desire for knowledge upon cer-tain musical things about which he is in doubt, and think of the added pleasure of being able to make excursions into the his-tory of music and into the various branches vance? Why not sit down to-day and of musical activities and thus gain a musi-with your fall order for music? During of musical activities and thus gain a musi-cal vision of such breadth as to be able to speak intelligently and authoritatively in any cultured group. In bringing this great reference work to attention, we have before us the limited number of sets on hand and therefore it is impossible to guarantee delivery on every order made for a set of Grove's at either the \$19.00 cash price or the \$20.00 payment plan price, because when the few sets remaining from the last large printing are gone, we will be forced to return orders and remittances; and therefore, it is a case where the first come

Heart Songs

When we see most collections of music, we immediately think of their use at or about the piano, but this volume, entitled "Heart Songs," conjures in the imagination be put in schools, homes, lodges or other it also is to be seen in the reading room and on the library shelf. It is of a convenient literature book size, and even if one did not possess a piano, this book would be valuable shelf or reading table for moments when one felt like reviving in the mind treasured memories and sentiments wakened by the reading and singing to one's self, numbers that are to be found in this book. The music are given embrace old favorites in folk songs, love songs, the most popular patriotic songs of all nations, sacred songs and hymns. A complete description of this book, going into all the details of what is given in it and how it is given, might al-most cause the reader to doubt the sincerity of statements that it all is procurable for \$1.25. The wonderful value in this book is made possible only through these volumes from this large edition so that its patrons might have the oppor-tunity of securing this interesting volume point of difficulty they will be classed in at a price which figures less than a third of a cent for each of the musical numbers

Advance of Publication Offers-August 1927

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

Teaching Music and

In the business world, men of experience

and great vision constantly are giving to those seeking to equal their success in

practical fields, guidance and advice through publishing books. Unfortunately,

there has been little of great practical value offered the music teacher for guidance in

his own personal experience and observa-

ticles, which here are to be found presented

Sullivan's Famous "H. M. S.

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ALBUM OF CROSS-HANO PIECES-PIANO......30c. MELODIOUS STUDY ALBUM FOR YOUNG PLAY-30c.

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It is none too soon to make ready for the next teaching season. Time files rapidly and September will be with us and great vision constantly in a few weeks, we might say a few such a message thinks that no one else has thought of any such method of getting Nearly all delays are due to this condi-tion. Why not avoid all probability of disappointment by anticipating every esthe next few weeks we shall be able to fill all such orders instantly. After that we will surely do our best, but we shall all be happier if we know that our customers are doing their part in assisting us in giving good service.

Moods From Nature-Four Sketches for the Piano By Gordon Balch Nevin Mr Gordon Balch Nevin is a well-

known and successful organist and composer. The new work that we are now announcing for the first time, represents a somewhat radical departure from Mr.
Nevin's usual line of work. It is impressionistic music of the better type. Mr. Sullivan's Nevin, fortunately, is able to write in free Pinafore" modern stylie without losing his sense of melody. Moods from Nature consists of four very attractive piano pieces entitled respectively, "By the Brook," "The Vast Hayers," "Whight Hours," "The Open modern style without losing his sense of melody. Moods Iron.

four revy attractive piano pieces entitled respectively, "By the Brook," "The Vast its kind hitherts published. If will go Heavens," "Whight Hours," "The Open on amusing pred with its sparkling Road." These four short pieces will be dialogue and cately tune just as long a people enjoy clean fun. We are predictively in handsome style as people enjoy clean fun. We are predictively in the will be a proposed to th each one being illustrated with a photo-graph taken by the composer himself. In point of difficulty, the pieces are in about

as people enjoy clean tun. We are pre-paring a new edition of it that will in-clude all the dialogue and music. Pub-lishing a new edition of "Pinafore" is not an experiment; we are simply providing for an existing demand which we have The special introductory price in advance of publication is 50 cents per copy, good reason to believe will be greatly inpostpaid.

A Child's Day-Suite for Pianoforte By Paul Zilcher

Studious Hours Going to School Playtime
Happy Comrades Lullaby
This little volume is by a composer

littet morphomy by will be closed in following.

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Publication Offers on New Music Works

For the Pianoforte

It is the constant endeavor of the Theo-It is the constant endeavor or the Theo-dore Presser Co. to supply the needs of patrons at as reasonable a price as is consistent with sound merchandizing. The publication of judiciously compiled al-bums of music has been found a most . died effective means of doing this. Whenever positions justifies it, a volume containing the best obtainable material is compiler and published. There are several excellent volumes of marches for general use such as Contemporary March Album, Price, \$1.00; Parlor and School Marches, Price, \$1.00 and School and Home Marches, Price, 75 cents but there has been an ever increasing demand for Indoor
Marches such as are used for Lodge work, or where indoor drills are practiced. The compilation of this album is the result. This work has been done very carefully, only those parts of marches that are suitable for indoor marching being included, all others being eliminated. this work is being prepared for publication it may be ordered for delivery as soon as it is "off press," at the low price

teaching profession. Mr. Antrim, out of Miss Polly's Patch Work tion, saw the need for practical suggestions along these lines being made available to By R. M. Stults

atong these into stang man and the surface of the surest "money makers" for tematically to gather information and churches, charitable organizations, or comideas to be incorporated in a series of armunity activities is the presentation of a musical play. Not only do such affairs

Forty Negro Spirituals Violin Method for Beginners By Ann Hathaway

This book is now very nearly ready and we are confident that it will be on the we are confident that it will be on the done except the fillustrations, the being made. It is one of the best books of the done except the fillustrations, the done is the done in the done is the done is the done in the done is being made. It is one of the nest noons of its kind ever published. The work is in the first position and its sole aim is to lay a Mr. White, who is a skilled harmonist. thorough foundation for good violin playthorough foundation for good violin play-ing, developing technic and musicianship hand in-hand. The author is a very well with plano accompaniment. It will be known teacher and player with a large gotten out in handsome style printed from

Pieces for the Pianoforte Advance of Piano students like to play pieces which cross-hand playing is introduced.
This technical device is "showy" and This teennical device is snowy and often makes the piece appear much more difficult than it really is. In advanced piano music the ability to execute a cross-

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By Clarence Cameron White

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By N. Louise Wright uable for use in connection with First Crade work. The pleese are short, true ful, and in contrasting styles, vertame used from the beginning. Many will want to use this book to follow the author's recent success, "The Very First Pieces Plaged on the Reyboard," Piece, 50 cents. The advance of publication price of this work, which is somewhat larger, is 85 cents a copy, postpaid; copies to be delivered to the one octave scale. The special introductory price in advance of publication is 30 cents per copy, nostpaid.

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By Mildred Adair

This is one of those attractive little Every experienced piano teacher knows that most students are benefited by being books that are intended to start the young given interesting supplementary work to beginner to playing just as soon as Midthe regular course. Particularly is this dlc C has been located on the piano and desirable in the early grades. This new on the staff, The idea is to build up and work by Miss Wright is, especially valdows on Middle C, so that the student between C and C is the student between C is the supplementary uable for use in connection with First comes acquainted with notation almost

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The Manger and the Star-Choral Cantata for Christmas By R. M. Stults

By Edward Shippen Barnes
Unison singing is coming into yogue
Unison singing is coming into yogue
Unison singing is coming into yogue
Unison singing is coming Junior
Choirs, Auxillary Choruses and the like,
the use of this material is indispensable.
It is far better for a young choir to sing
It is far better for a considerable period before.

This is exceedingly well done in Mr. in unison for a considerable period before This is execeedingly well done in Mr. attempting part singing. Many of the attempting part singing. attempting part singing. Many of the Stults' new cantata, The Manger and the finest anthems are readily adapted for Star. This is perhaps one of Mr. Stults' finest anthems are readily adapted for Star. finest anthems are readily adapted for for formulson singing and choirs are thus made acquainted with works or real model value. Mr. Barnes has made a splendid book and all of his arrangements are most considered in the special introductory price in advance of whilelication is 20 cents necessary.

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Book of Part Songs for Boys With Changing Voices

This book will be ready for the fall teaching season. Material for boys with changing voices is rather scarce, but this book is especially planned for the purpose. The numbers are all very tuneful and the texts are sensible and appealing. These pieces may he sung either in unison, two, three or four parts. They are suitable either for elub or school use.

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ance of the printed page.

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Young Piano Beginners

The re-appearance of this work which attained wide use as the product of anparts are adapted for average voices, thin the collect exercises. The second function of the parts are to the asy to consider the parts are to the asy to consider the parts are to the say to the second follows on with second grade follows and are tuneful and attractive are to the second follows on the second grade follows are tuneful and attractive are to the second follows are tuneful and attractive and attractive are tuneful and attractive are tuneful and attractive and attractive are tuneful and attractive and and a great section and a great part of the section and a gre

A Mozart Festival of Opera is announced for Paris, in May of 1928, with Max Reinhardt and Bruno Walter as artistic and musical conductors. Handel's "Julius Caesar" (first heard a London, in 1724) had what is believed to any been its first performance in America, My 15th, at the Academy of Music of Corthampior Massachusetts. by the students on May 15th, at the Academy of Music of Northampton, Massachusetts, by the students and faculty of the Department of Music of Smith College in fact, so far as reliable records received in the first performance in America of any one of the forty-two operas of "The Grand Old Saxon."

COMPETITIONS

A \$1,000 Prize for a Composition for Organ and Orchestra is offered by the National Association of Organists, through the generosity of the Estry Organ Company. Contest closes December 1, 1927. Organists, Wannaker Auditorlum, New York City.

AUGUST 1927 Page 625

The World of Music

(Continued from page 561)

For a String Quartet, a prize of one thousand dollars is offered by the Community Arts Association of Santa Barbara, California. The competition is open to compose of oworld, and closes February 15, 1928. Particulars from George W. Mellenuth, Santa Barbara, California, U. S. A.

A Prize of Five Hundred Dollars for a male chorus is offered by the Associated Glee Clubs of America. The competition closes December 1, 1927. Particulars may be had from the Secretary of the sponsoring, ganization, 113 West 57th Street, New York City.

A Prize of One Thousand Dollars, for a surred or secular cantata, is offered by the Friends of Music Society. The contest closes from the r. 1.1927. Full particulars may be had from Richard Copley, 10 East Forty-third Street, New York City.

A First Prize of \$5,000, a Second Prize of \$3,000, and a Third Frie of \$2,000 are offered by the Compositions to cletholic properties of the Compositions in the Composition of the Compositions in the Composition of the Composition of the Beember 31, 1927. Particulars may be had from the Musical Fund Society, 407 Sansom Street, Philadelphia, Pennsylvania.

The Swift Prize of One Hundred Doi-The Swift Prize of the Industrial for miles is offered this year for a setting for mile voices, with plano accompanionent, of Biologo, Thou Winter Wind, from Shakeseeses, "As You Like It." The contents may be had from D. A. Clippinger, Kimball Building, Cliegge, Illinois and Companion of the Co

ego, Illinois.

Prize of \$1,000 for a Suite or Tupe Poem for small orchestin; \$1,000 for 100 for the Poem for small orchestin; \$1,000 for the Poem for small orchestin; \$1,000 for the Poem for two centrals introducing French-Chandian chansens populating French-Chandian chansens populating for male vides; and \$250 for a ground of armacements of chansens populating for male vides; and \$250 for a ground of the Chandian Puedine Rollews, and offered by E. W. Beatty, President of the Chandian Puedine Rollews, and of the Chandian Puedine Rollews, are confined to Chandian component two tiens are confined to Chandian component the present of the Chandian Component of the Chandian Chandian Component of the Chandian Ch

Prizes Totalius \$17.700 are ofered by the Atwater Kent Foundation, to assist "motorogeneer for the Atwater Kent Foundation, to assist "motorogeneer for the Atwater Kent Foundation, to assist "motorogeneer for the Atwater Kent Foundation, to the foundary in a fine Atwater Kent Foundation, to the Atwater Kent Foundation, Philadelphia, Pennsylvania. State auditions are to be held in the early fall.

Presser Home Bulletin

The following interesting International Program was given for the delectation of the "House Family," on May 28th, under the direc-tion of Miss Anna C. Barrow.

India"Hindu Solo," Vocol
Mr. Khanna

China Tenor Songs Russian Danecs Madam Anne DeBeausset

Violin Sclection Frederic Cardin, Merle Munson (plano)

Philippine Scene Mr. Mariano Erana. Mr. Melchor Vilorias, Mr. Bruno Papas, Mr. Yien

Music on the German Lute Mr. Willl Rohbeck

China Mr. Chen Tenor Songs Russia Dances
Madam DeBeausset

Madam DeBeausset
Indian Sconc.—As above.

We are sorry that the program given on
April 24th, by Mr. Alan Hensel Lewry, violinist, and Miss Helen M. Stolz, planist, did not
reach us in time to be presented in the last

will be the fortunate ones and the ones who delay ordering risk disappointment.

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who has had great success in writing for young students. The six pieces comprising this volume are very aptly illustrative of their titles. They are very melodious trasted in rhythm and they require some

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Fingering the Scales

By Helena Maguire

Do you know how to finger all of your Tony stretched himself out on the soft" "Oh, yes!" exclaimed Tony, who was sells, or do your teacher tell you? Fingering the scales is rally a problem, is tine? We have seven notes in death octave and only five fingers to the whith, so some fingers must the use of conting? What's the text of the control o play twice.

be you know that once upon a time it has been a considered correct to go up and down he dozed off, leaving his sentence in the black figures advancing. As they drew 1865, the scales using only the second and third air. fingers over and over again. Just imagine! Try this yourself and see how very clumsy it is and how rough it makes your scales sound; and you know, sound is the most important thing in music.

So John Sebastian Bach set about to improve the method of fingering scales. After he had been listening to twenty of his children tinger them with second and third fingers he said, "This will never do," and he set to work to see what he could do to improve the sound of his children's scale. First he brought the thumb up from where it had been idly banging in front of the keyboard, saying, "Here! This isn't a violin we're playing! You don't have to hold anything, so you must get to work and help finger the scales; we now call you a finger."

Then, being a practical man he saw that four, five, one, two, would not do because here would be always a hitch in getting he is ready for you." Then the voice stances where would be always a hitch in getting he is ready for you." Then the voice stances where keeping is of the fith fininger; and be specially the control of the properties of the strength of the properties. the thumb under the fifth finger; and be- spoke aloud. sides you don't get anywhere on the keytone; and you can't put the thumb on a Note. black key. So," said Bach, "we'll play the first three fingers twice in each octave, and like to see a parade?" then add the tied-up fourth just once; and We won't play the weak little finger at all

The word play the weak little finger at all except as a kind of pivot to turn 'round on the war were good as a kind of pivot to turn 'round on the war were all the pivot in turn 'round on the war were all the pivot in turn 'round on the war were all the war wend to make the war wend to war we

Tony's Parade By Marion Benson Matthews

frowning.

Half Note.

said Half Note.

where is the music?"

"What kind?" demanded Tony.

"A parade where they don't keep time,"

"How could there be music, where there

"Oh, well-parades have to keep time, or

"Yes, and other things have to keep

street to overtake his straggling brothers.

is no time?" asked Half Note. "You said

of keeping time, anyway? Seems to me the road. Tony was beginning to get im-

20 42

SUCH A HOT DAY! What was all that whispering? It they wouldn't be parades," admitted Tony. most of the work should be done by the seemed to Tony that he could almost make stronger fingers. He said, "Seven notes out the words. He could make out words time-clocks, for instance. And speaking and five fingers. Fingers one, two, three, now. Some one was saying, "We'll show of clocks, it is time for me to be on my

poke aloud. "Tony, look here!" it said. Tony looked think of many, if you try. But you can circle before you have a sharp on the sixth behind him. There stood a big, fat Half do your part by keeping time in your prac-Note. "Tony," asked Half Note, "would you day." And Half Note hurried down the

Club Corner

August Anniversaries

Anniversaries of the following musicians are celebrated this month. Perhaps some of you can honor their days by playing some of their compositions at your August Club meeting. You might also look up some interesting details about their

August second, Enrico Caruso died in August tenth, Alexander Glazounow,

Do you know that once upon a time it folks would get along just as—" Here patient, when he spied a number of little Russian composer, was born in Petrograd, near, Tony saw they were notes-quarters, August eighteenth, Benjamin Godard,

eighths and sixteenths. And what was the was born in Paris, 1849. August twenty-second, Claude Debussy matter with them? Some were running,

some were walking. They straggled all was born near Paris, in 1862. August twenty-second, Maud Powell, over the road, and jostled and pushed one American violinist, was born in Peru, "Is that the parade?" asked Tony, Illinois, in 1868.

August twenty-third, Moritz Moszkow-"Well, it's one kind of parade," smiled ski was born in Breslau, Germany, in 1854.

??? Ask Another ???

1. Is an English horn a brass or a

"That's no good!" sniffed Tony. "And wood instrument? 2. Who wrote the opera "William Tell?" What does sensa ritardando mean?

4. When did Wagner die? 5. What is meant by enharmonic

there was no use keeping time, anyway; so you should be satisfied with this sort change?
of parade."

6. Wh 6. What is the national anthem of

France? 7. What is an interval?

8. What nationality was Liszt?

9. What is a triplet? 10. What melody is this?

Con cle Color of Tolly

Answers to Last Month's Questions (July).

1. Beethoven wrote 32 piano sonatas.

2. Bach was born in 1685.

3. Poco a poco stringendo means little by little more hurriedly.

4. Paderewski is a Pole, 5. A spinet is one of the ancestors of the

modern piano. 6. Verdi wrote "Aida."

7. Hans Sachs is one of the principal characters in Wagner's "Die Meistersinger."

8. A triad is a chord of three tones, each one a third above the preceding one. 9. The term for becoming softer is

diminuendo. 10. The melody is from My Country

'Tis Of Thee. _____ One, two,

Try to do; Three four. Scales galore.

Five, six, In mem'ry fix; Seven, eight, And play first-rate.

-June - July - August—

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of the most exact and from both the technical sides; the annotations value and musical involumes, which are graded, the studies begressive order, range early second to the sevmastery of technical demusical expression are was a most voluminous this present compila-

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The Junior Etuns contests, which have to a conservatory and then to Europe. I am been discontinued during July and August, will be resumed next month, and the winers of the "Chartch Music" essays conservatory characteristics. The statement of the "Chartch Music" essays conservatory and then to Europe. I am simply error to not to Europe and study expensive and the to Europe. I am simply error from the National Statement of the Characteristics and the statement of the Statement of the Europe. I am simply error to not conservatory and then to Europe. I am simply error to not conservatory and then to Europe. I am simply error to not to expense the statement of the Characteristics and the characteris

Tony's Parade

Tony's Parade

(Continued from page 627)

called; and now say, "Fourth finger on each better the page 10 the three black keys in the right land; on lovered of three black keys in the right land; on lovered of three black keys in the right land; on lovered of three black keys in the right land; on lovered of three black keys in the right land; on lovered of three black keys in the right land; or lovered of the black keys in the right land; or lovered of the land; or lovered th say." Fourth finger on upper or black keys for black keys in the roley; but, having now heat the lowest of the three black keys (Gr. Bat), we say fourth finger in the left land on the fourth tone of the scale, until we reach "I" which again begins on a white key and so is fingered as is "C." And there you age! You have gone entirely around the circle of keys and have made only two changes in your original finger on the properties of the control of the properties of the proper safest to tie your rule to this finger. Amow where your fourth finger comes; and to chters will fall into their places as easy as can be: your scales will sound right as can be: your scales will sound right. and will prove to be the foundation for running passages that will be of velvety

(To be continued)

Letter Box



I think you will be interested in the follow-ng curious episode I am going to relate to

Tenti this year, I possessed what my friends formed "a niee, childha voice." No one, how the constant of the c

Data Jexton Errus:

I have next seen any letter in the Juxton Errus from Grand Raplas, the furniture capture from Grand Raplas, the furniture capture of the following seen and the formal Raplas is fast beening a musted enter. We have a wenderful symphony or the following the leading that the following the fol

and my chief ambients in the constraints of the plantification of the constraints of the

DEAR JUNIOR ETUDE:

I read your column every month as I take THE ETUDS and I like it very much. I am corresponding with a French-Canadian sirl through your column and I like her very much. much.

I have been taking music for over four years. I live in Kentucky and it gets pretty

ears. I live in Kentucky and it gets pleased for their sometimes.

I am in the eighth grade at school. I am in the eighth grade at school and like my muste so much better, but I can't have a good innsie education unless I have a good school education.

tion.

When I have graduated from high school
I am going to a conservatory of music somewhere. That is my highest aim in life—to go

DEAR JUNIOR ETUDE:
I live about one hundred miles north of
the Guif of Mexico. I will soon be fifteen
years old. I have dark bobbed hair and gray

It especially the JYXXON ETURE.

I have been tusting planu bessets for three large and the plant of the plant of the control and several given at the school. I live out in the country, about three miles from a little the seventh grade and fook a side ribben on my product any of the Middle Atlantic and the plant of t

DEAR JUNIOR EVEDE:

We have taken the Events for many years and evels winther has been of great interest. The state of the

So voice areas.

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